The Bohemians.

An Opera in four Acts

(founded upon Murger's Novel "LA VIE DE BOHÈME")

Composed by

G. PUCCINI

Vocal Score ~~$ 2.50~~ net

Piano Score $ 2.– "

G. Ricordi & C.

MUSIC · NEW YORK · PUBLISHERS

MILAN · ROME · NAPLES · PALERMO

LONDON · PARIS · LEIPSIG · BUENOS-AYRES

Copyright for all Countries-Ent.-Sta. Hall.

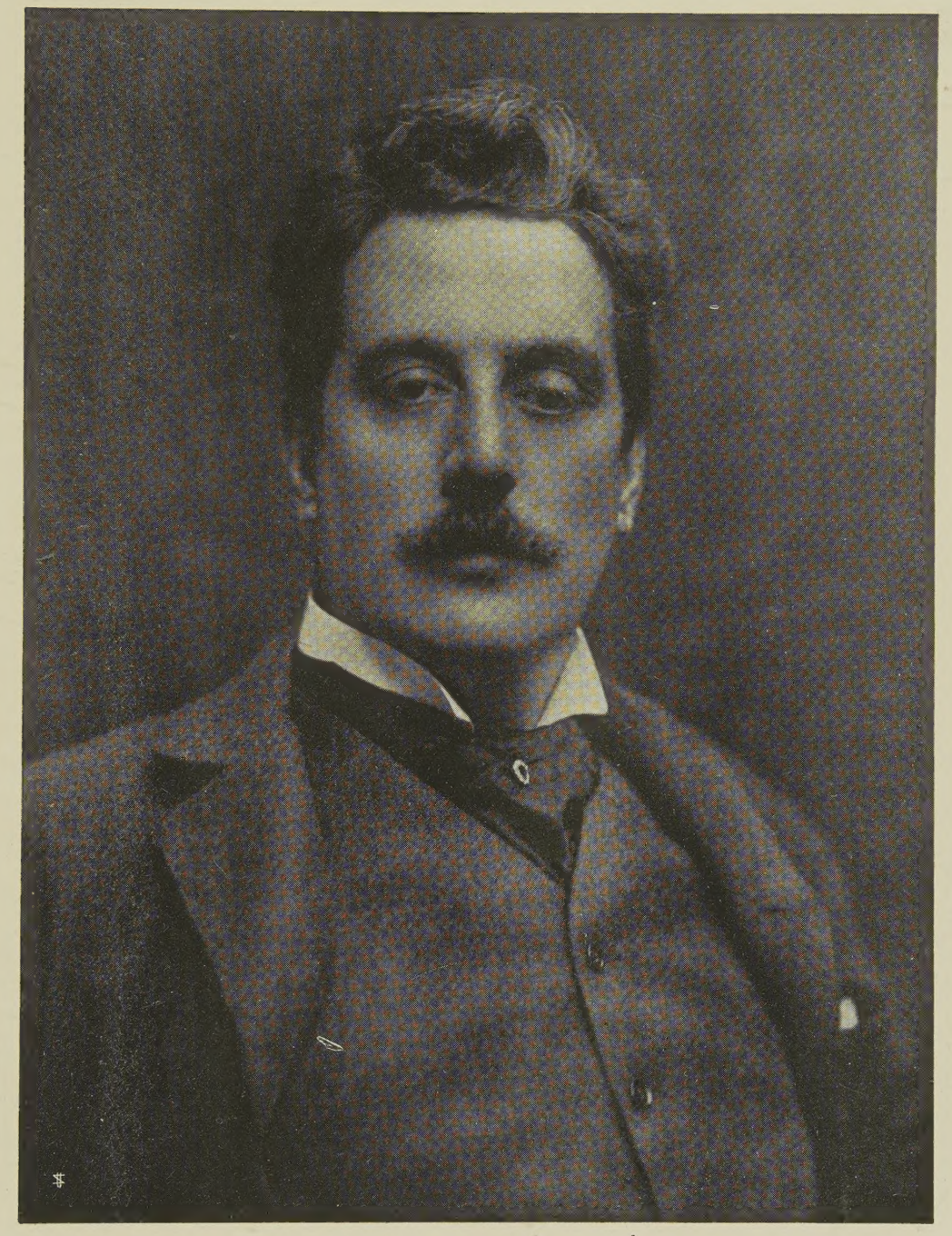
(Copyright 1897, by G. Ricordi & Co.)

All rights of reproduction, translation and performance in this opera are reserved. Single, detached numbers may be sung at Concerts, but without action or costume, and such performance must not be announced as a selection from the opera. All applications with regard to the performing rights of this opera should be addressed to the publishers.

(PRINTED IN ITALY)

BOSTON
PUBLIC
LIBRARY

THE BOHEMIANS



PLATINOTIPIA BERTIERI TORINO-MENTONE

Giacomo Puccini

THE BOHEMIANS

(FOUNDED UPON "*LA VIE DE BOHÈME*," BY HENRY MURGER)

AN OPERA IN FOUR ACTS

BY

GIUSEPPE GIACOSA AND LUIGI ILLICA

MUSIC BY

GIACOMO PUCCINI

ENGLISH VERSION OF
ACTS I AND II BY WILLIAM GRIST
ACTS III AND IV BY PERCY PINKERTON

ARRANGED BY CARLO CARIGNANI

G. Ricordi & C.
MUSIC · NEW YORK · PUBLISHERS
MILAN · ROME · NAPLES · PALERMO
LONDON · PARIS · LEIPSIG · BUENOS-AYRES

(Copyright 1897. by G. Ricordi & Co)
(Printed in Italy)

MUSIC
M1503
.P977B74
1897X

All rights of printing, copying, performance, translation, vocal or instrumental arrangements &c. &c. of this opera, are strictly reserved.

CHARACTERS

RUDOLPH, a poet ... ... *Tenor*

SCHAUNARD, a musician *Baritone*

BENOIT, a landlord ... ... *Bass*

MIMI ... ... *Soprano*

PARPIGNOL ... ... *Tenor*

MARCEL, a painter ... ... *Baritone*

COLLINE, a philosopher ... *Bass*

ALCINDORO, a councillor of state ... ... *Bass*

MUSETTA ... ... *Soprano*

Custom House Sergeant .. *Bass*

Students—Work Girls—Citizens—Shopkeepers
Street vendors—Soldiers—Restaurant waiters—Boys
Girls, &c. &c.

Time about 1830 in Paris.

Digitized by the Internet Archive
in 2026

https://archive.org/details/bohemians0000gpuc

CONTENTS

FIRST ACT—In the Attic ... ... page 1

SECOND ACT—In the Latin quarter ... ... „ 63

THIRD ACT—The Barriere d'Enfer ... ... „ 121

FOURTH ACT—In the Attic ... ... „ 161

. . . rain or dust, cold or heat, nothing stops these bold adventurers.

Their existence of every day is a work of genius, a daily problem which they always contrive to solve with the aid of bold mathematics.

When want presses them, abstemious as anchorites—but if a little fortune falls into their hands see them ride forth on the most ruinous fancies, loving the fairest and youngest, drinking the oldest and best wines and not finding enough windows whence to throw their money; then—the last crown dead and buried—they begin again to dine at the table d'hôte of chance where their cover is always laïd; contrabandists of all the industries which spring from art, in chase from morning till night of that wild animal which is called the crown.

Bohemia has a special dialect, a distinct jargon of its own. This vocabulary is the hell of rhetoric and the paradise of neologism.

... ...

... ...

A gay life; yet a terrible one! . . .

(H. MURGER, preface to the "*Vie de Bohème*") (*).

(*) Rather than follow Murger's novel step by step, the authors of the present libretto, both for reasons of musical and dramatic effect, have sought to derive inspiration from the French writer's admirable preface.

Although they have faithfully portrayed the characters, even displaying a certain fastidiousness as to sundry local details; albeit in the scenic development of the opera they have followed Murger's method by dividing the libretto into four separate acts, in the dramatic and comic episodes they have claimed that ample and entire freedom of action which (rightly or wrongly) they deemed necessary to the proper scenic presentment of a novel the most free, perhaps, in modern literature.

Yet in this strange book, if the characters of each person therein stand out clear and sharply defined, we often may perceive that one and the same temperament bears different names, and that it is incarnated, so to speak, in two different persons. Who cannot detect in the delicate profile of one woman the personality both of Mimi and of Francine? Who as he reads of Mimi's "little hands, whiter than those of the Goddess of Ease", is not reminded of Francine's little muff?

The authors deem it their duty to point out this identity of character. It has seemed to them that those two mirthful, fragile and unhappy creatures in this comedy of Bohemian life might aptly figure as one person whose name should be, not Mimi, not Francine, but "The Ideal"

G. G.—L. I.

First Act.

"Mimi was a charming girl specially apt to appeal to Rudolph, the poet and dreamer. Aged twenty-two, she was slight and graceful. Her face reminded one of some sketch of a highborn beauty; its features had marvellous refinement. The hot, impetuous blood of youth coursed through her veins, giving a rosy hue to her clear complexion that had the white velvety bloom of the camelia. This frail beauty allured Rudolph. But what wholly served to enchant him were Mimi's tiny hands, that, despite her household duties, she contrived to keep whiter even than those of the Goddess of Ease."

100357

THE BOHEMIANS.

by

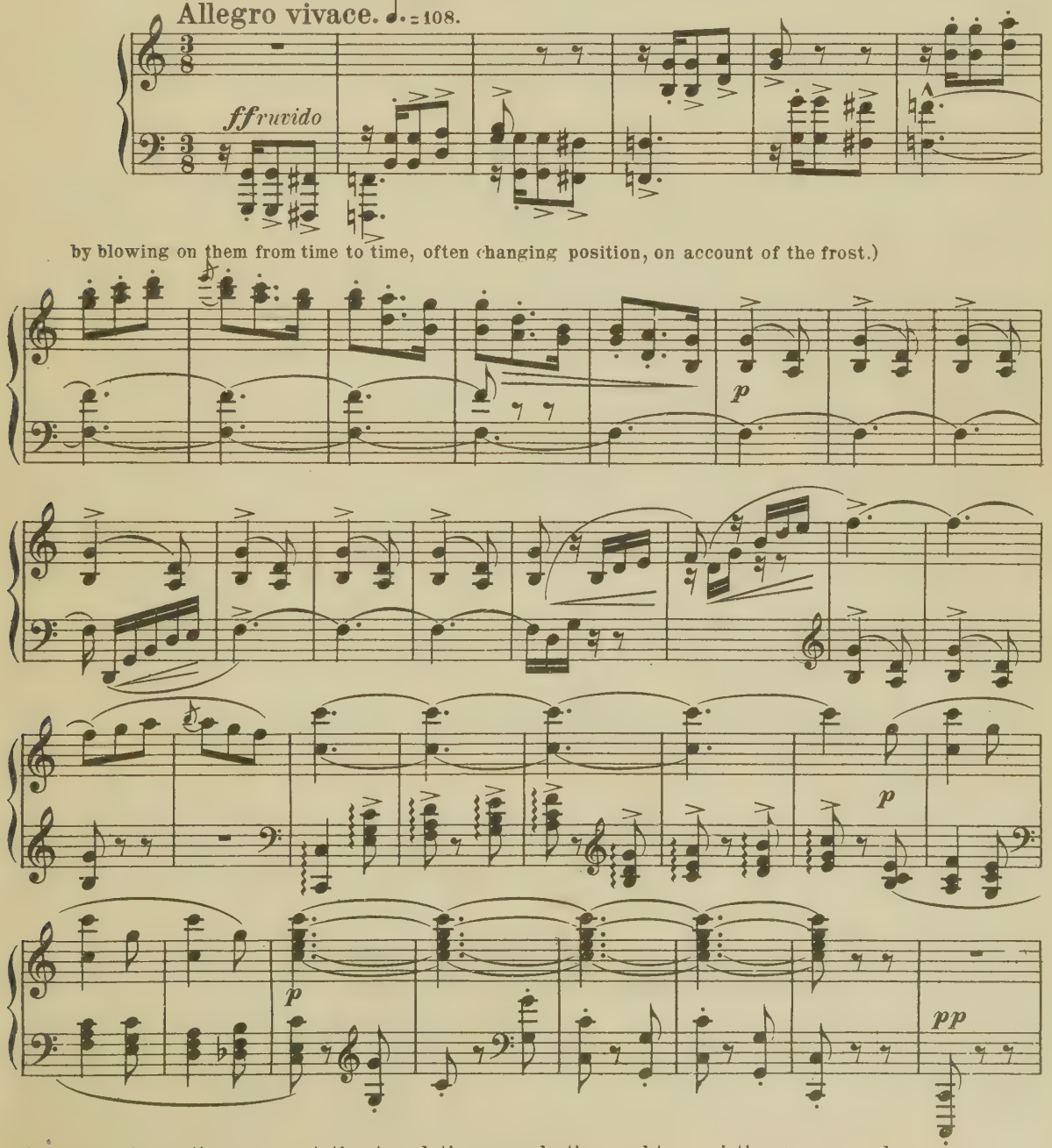
GIACOMO PUCCINI.

First Act.

In the Attic.

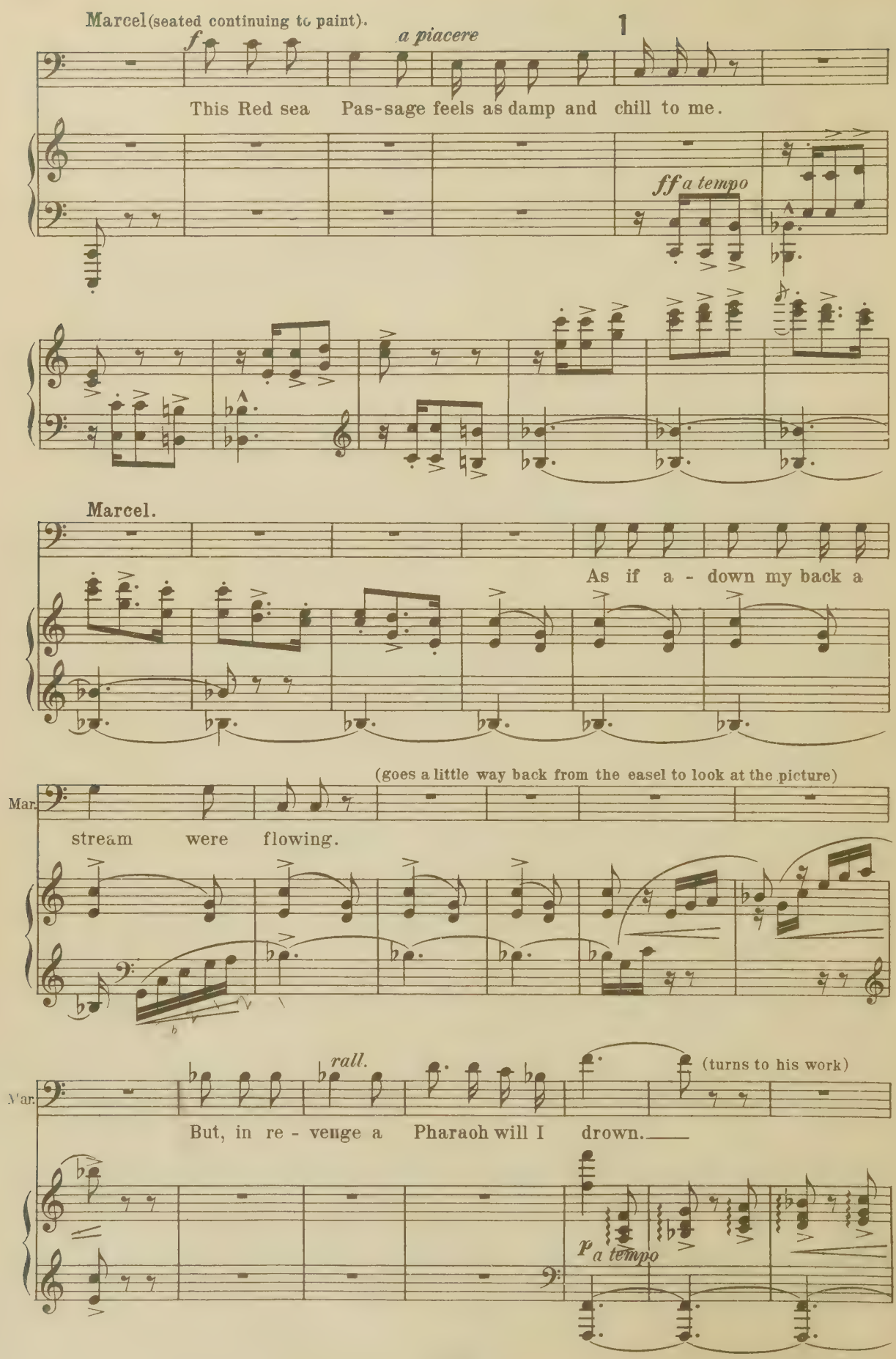
Spacious window from which one sees an expanse of snow-clad roofs, on left a fireplace. A table, a small cupboard, a little book-case, four chairs, a picture easel, a bed; a few books, many packs of cards, two candlesticks. Door in the middle; another on left.

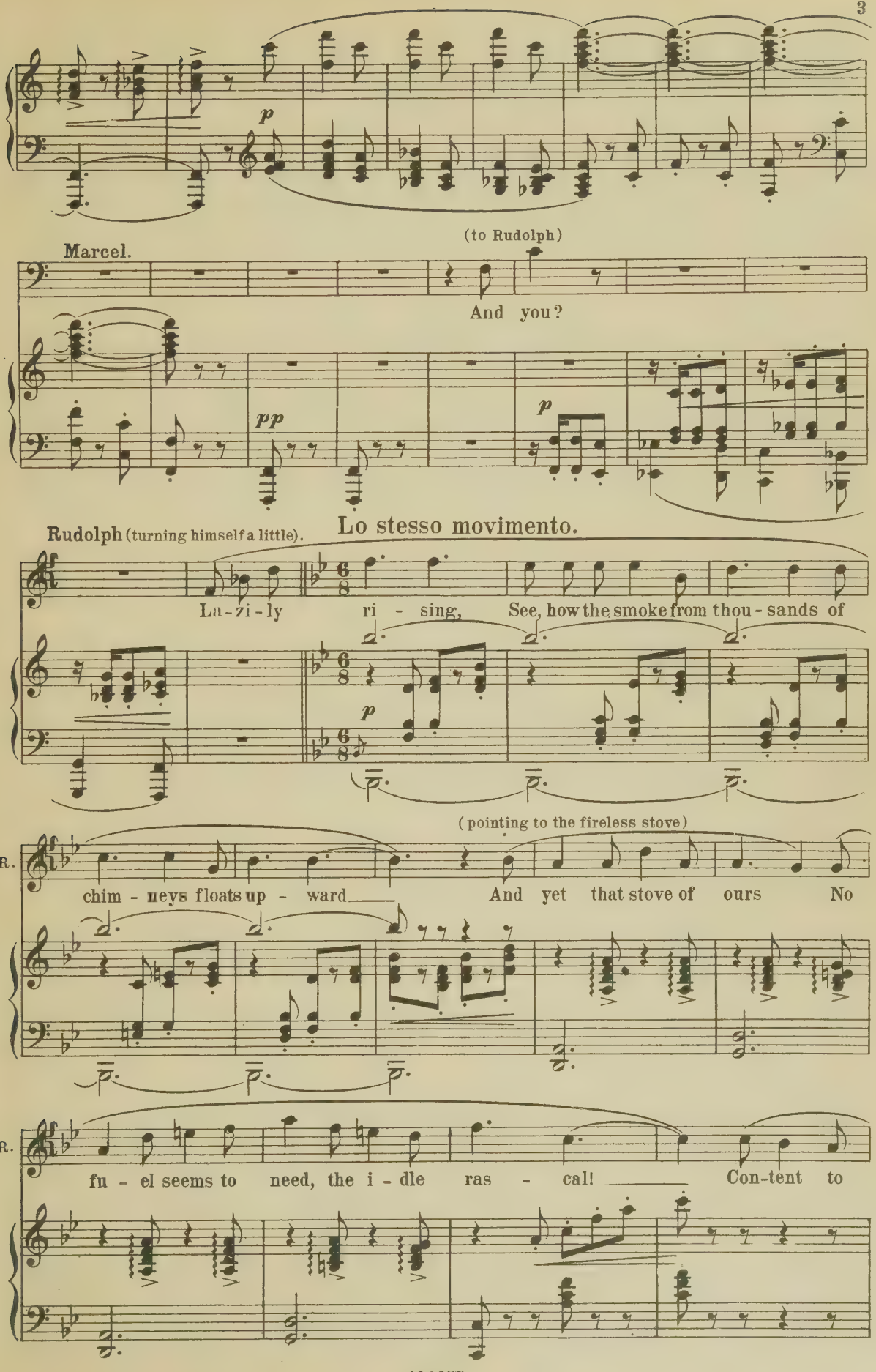
(Curtain rises quickly. Rudolph and Marcel. Rudolph looks pensively out of the window, Marcel works at his painting "The passage of the Red Sea" with hands nipped with cold, and warms them

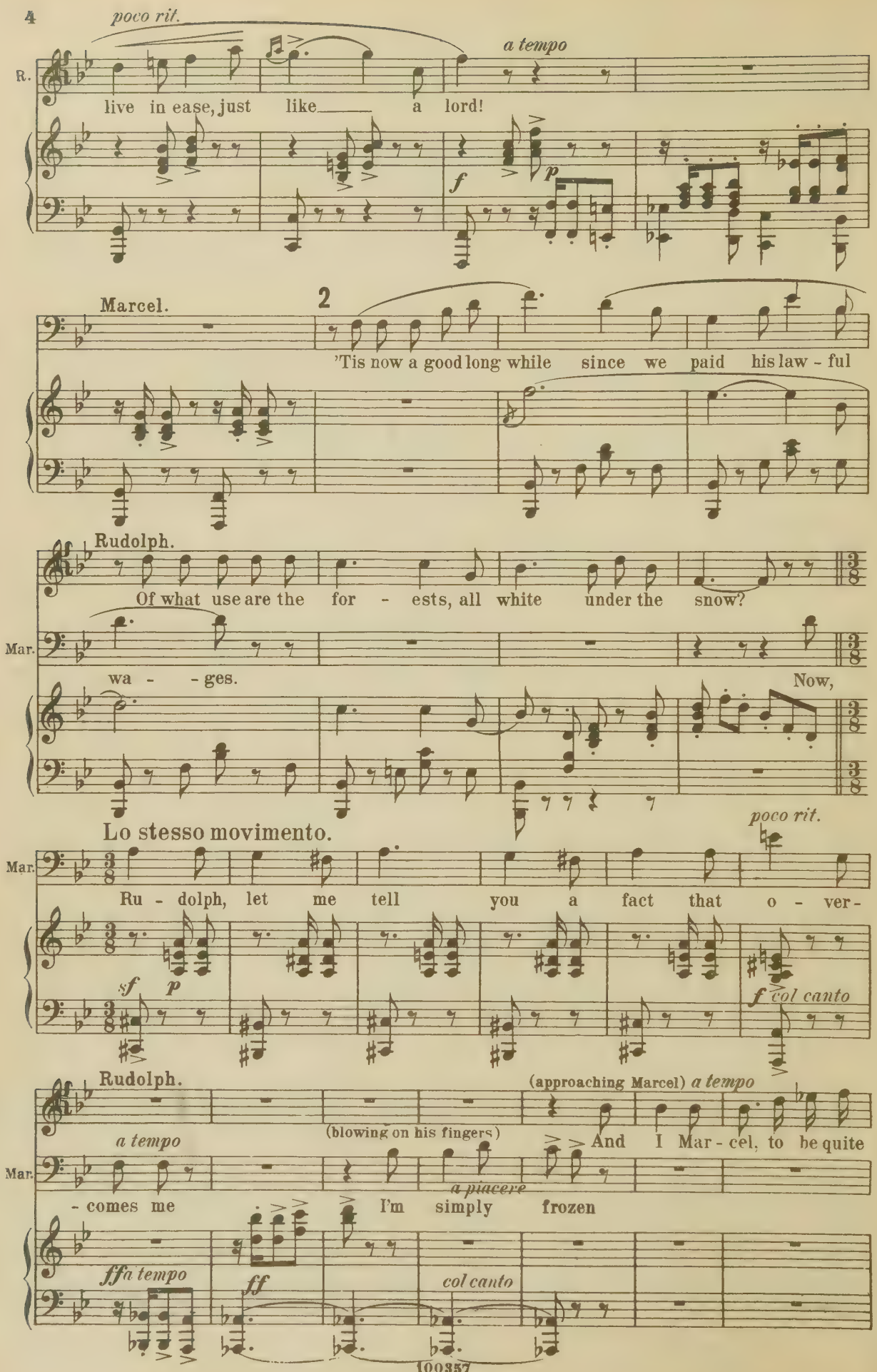


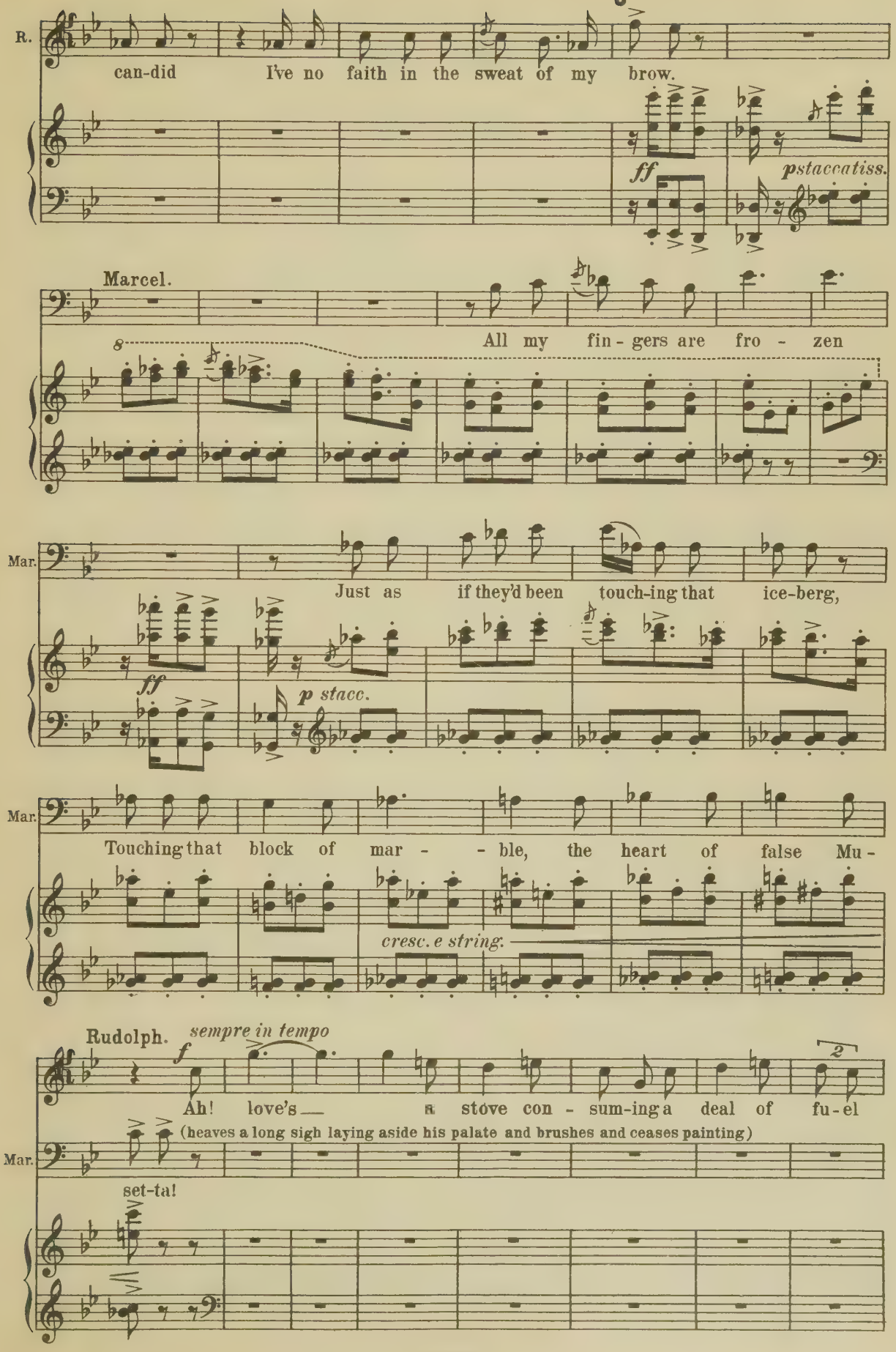
by blowing on them from time to time, often changing position, on account of the frost.)

All rights of execution, representation, translation, reproduction, and transcription are reserved.
Copyright 1897 by G. Ricordi & Cº


Marcel (seated continuing to paint).
f
a piacere
1
This Red sea Pas-sage feels as damp and chill to me.
ff a tempo
Marcel.
As if a - down my back a
(goes a little way back from the easel to look at the picture)
Mar.
stream were flowing.
rall.
(turns to his work)
Mar.
But, in re - venge a Pharaoh will I drown.
P a tempo


p
(to Rudolph)
Marcel.
And you?
pp
p
Rudolph (turning himself a little).
Lo stesso movimento.
La-zi-ly ri - sing, See, how the smoke from thou-sands of
p
(pointing to the fireless stove)
R.
chim - neys floats up - ward And yet that stove of ours No
R.
fu - el seems to need, the i - dle ras - cal! Con-tent to


poco rit.
a tempo
R.
live in ease, just like a lord!
f
p
Marcel.
2
'Tis now a good long while since we paid his law - ful
Rudolph.
Of what use are the for - ests, all white under the snow?
Mar.
wa - - ges.
Now,
Lo stesso movimento.
poco rit.
Mar.
Ru - dolph, let me tell you a fact that o - ver -
sf
p
f col canto
Rudolph.
(approaching Marcel) a tempo
a tempo
(blowing on his fingers)
Mar.
And I Mar - cel, to be quite
- comes me
a piacere
I'm simply frozen
ff a tempo
ff
col canto


R.
can-did I've no faith in the sweat of my brow.
ff
pstaccatiss.
Marcel.
All my fin - gers are fro - zen
Mar.
Just as if they'd been touch-ing that ice-berg,
ff
p stacc.
Mar.
Touching that block of mar - - ble, the heart of false Mu -
cresc. e string.
Rudolph.
sempre in tempo
f
Ah! love's a stove con - sum-ing a deal of fu-el
(heaves a long sigh laying aside his palate and brushes and ceases painting)
Mar.
set-ta!

R.
Mar.
p
Where the man does the burning
Too quickly!
and the woman the light - ing
pp rapido
As the one becomes ashes
rall.
The other stands and watch - es
f a tempo
Mean - while in here we're frozen
And we're dying of hunger
(VUOTA)
Fire must be lighted
(seizing a chair and about to break it up.)
I have it!
This crazy chair shall save

(energetically resists Marcel's project)

(joyous at an idea which has seized him)

(Runs to the table and from below he lifts a bulky manuscript)

R. Eu - re - ka! Yes!

Mar. us. You've found it.

f (VUOTA)

a tempo come primo

opp.

R. When gen - ius is rou - sèd, i - deas come fast in

p a tempo come primo

fla - - shes

R. flash-es (pointing to his picture) No; think what a stench 'twould oc-cas - ion!

Marcel. Let's burn the Red Sea!

espressivo

rit.

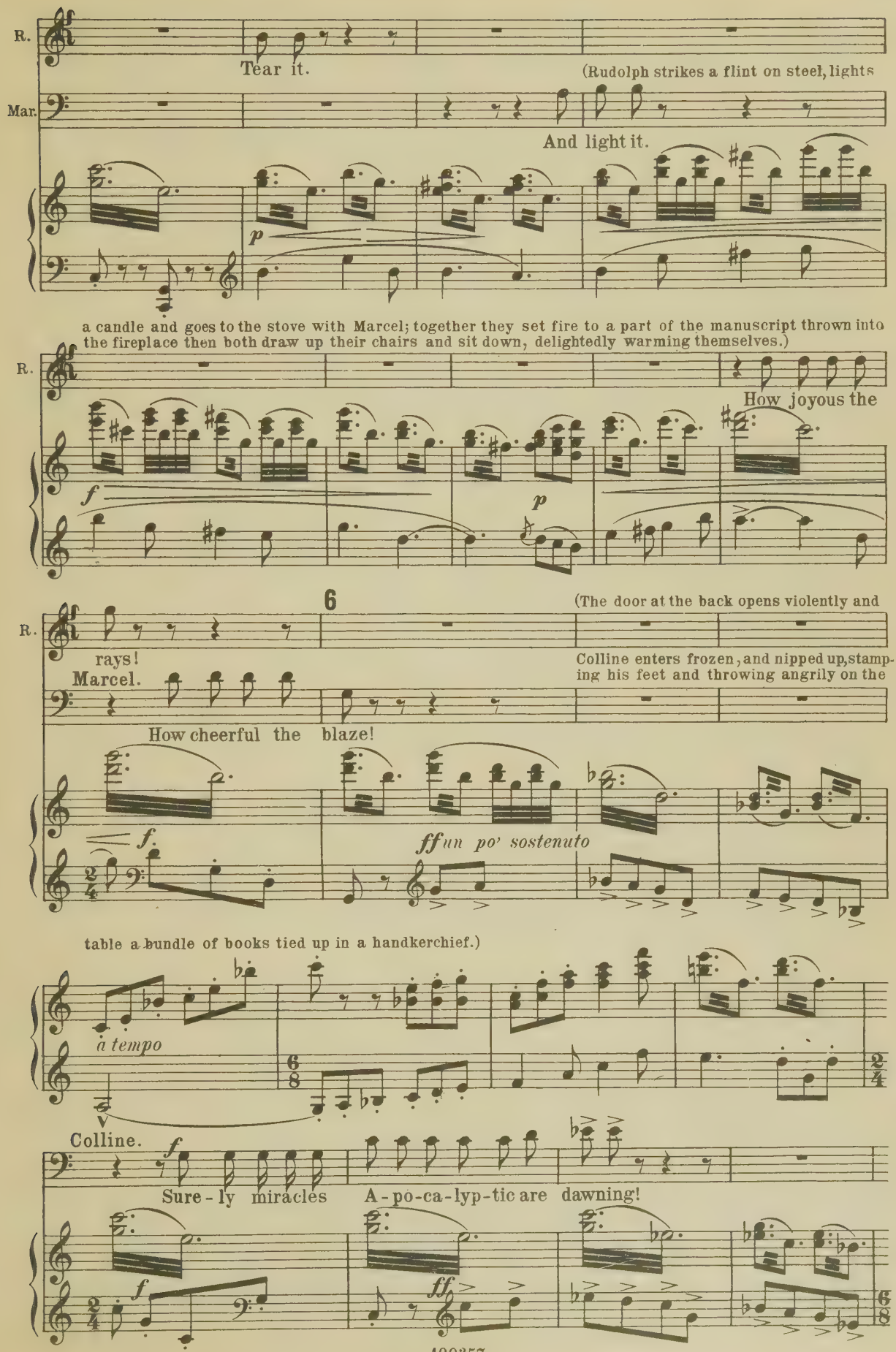
R. But my dra - ma my beau-ti-ful dra - ma shall give us

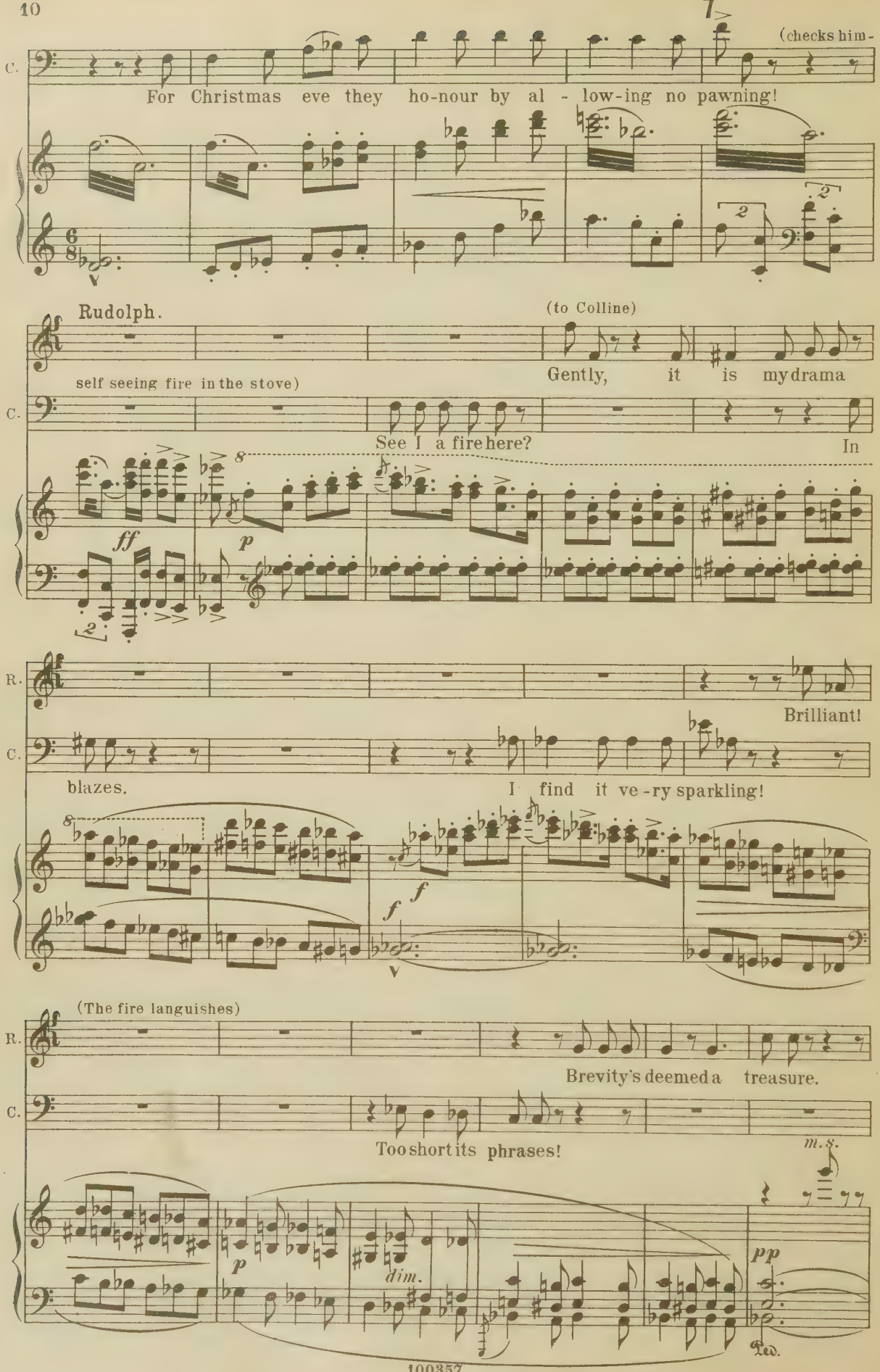
m.d.

rit.

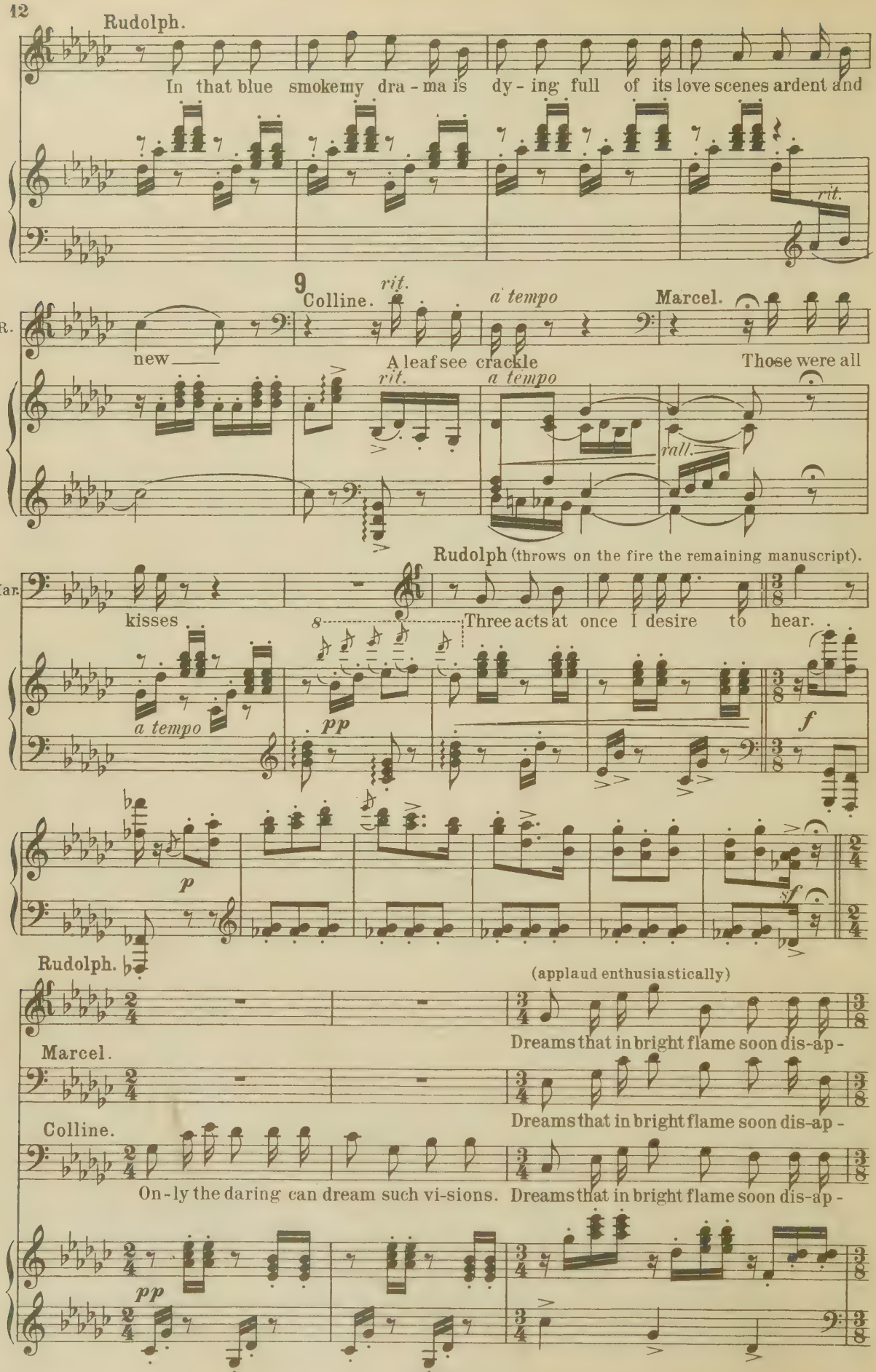
col canto

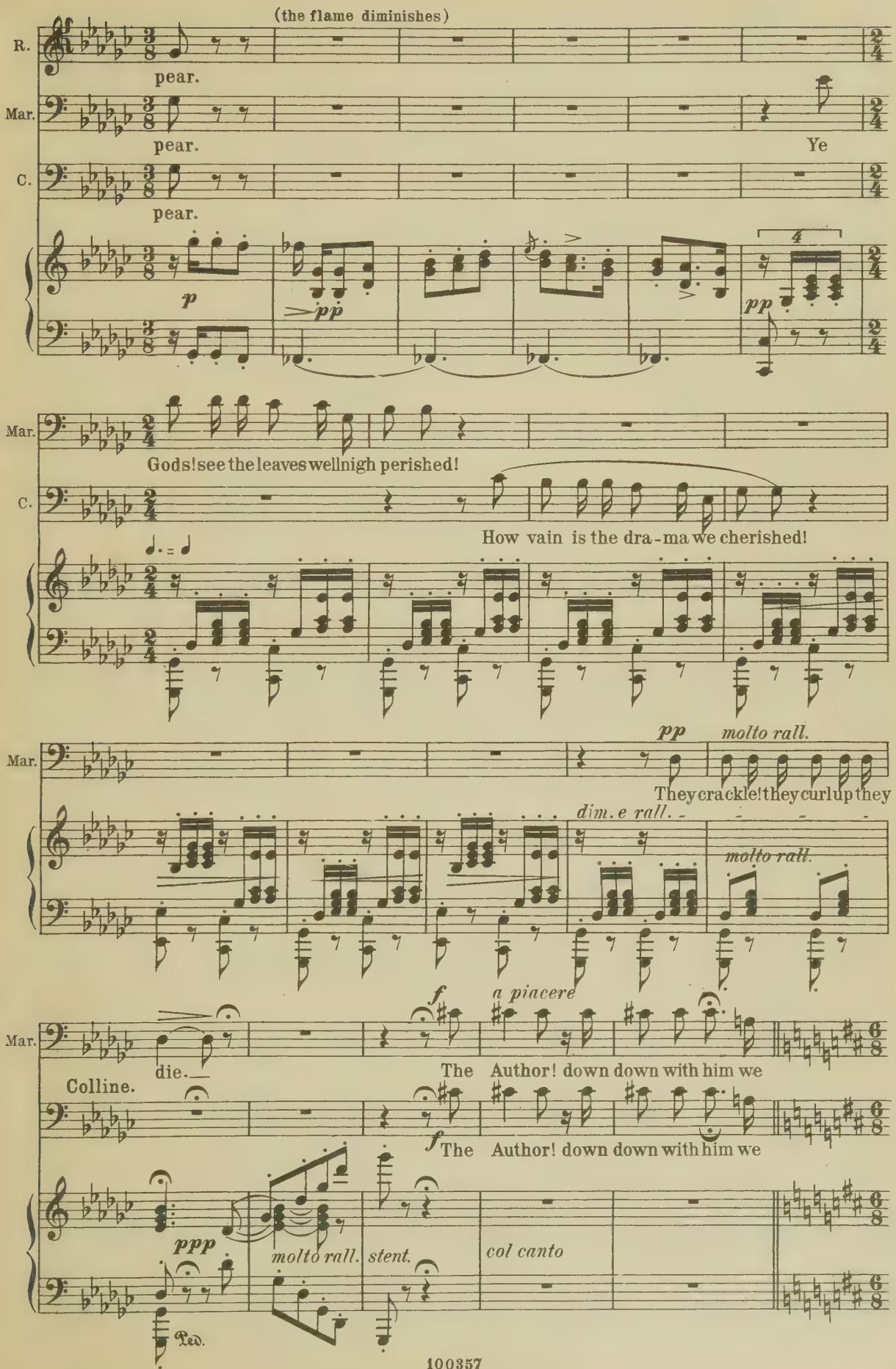
R.
warmth.
a tempo
Marcel (with comic terror).
No,
The
In-tend you to read it. 'Twill chill us.
a tempo
pp
string.
f
paper in flame shall be burn - ing The soul to its heaven re - turn - ing great
cresc.
string.
(with importance)
a piacere
a tempo
a piacere
loss but the world yet must bear it when Rome is in
col canto
ff a tempo
col canto
5
(gives Marcel a portion of the manuscript)
peril!
Here take you the first act.
Marcel (with exaggeration.)
Great soul!
Well!
a tempo
fp
dolcissimo

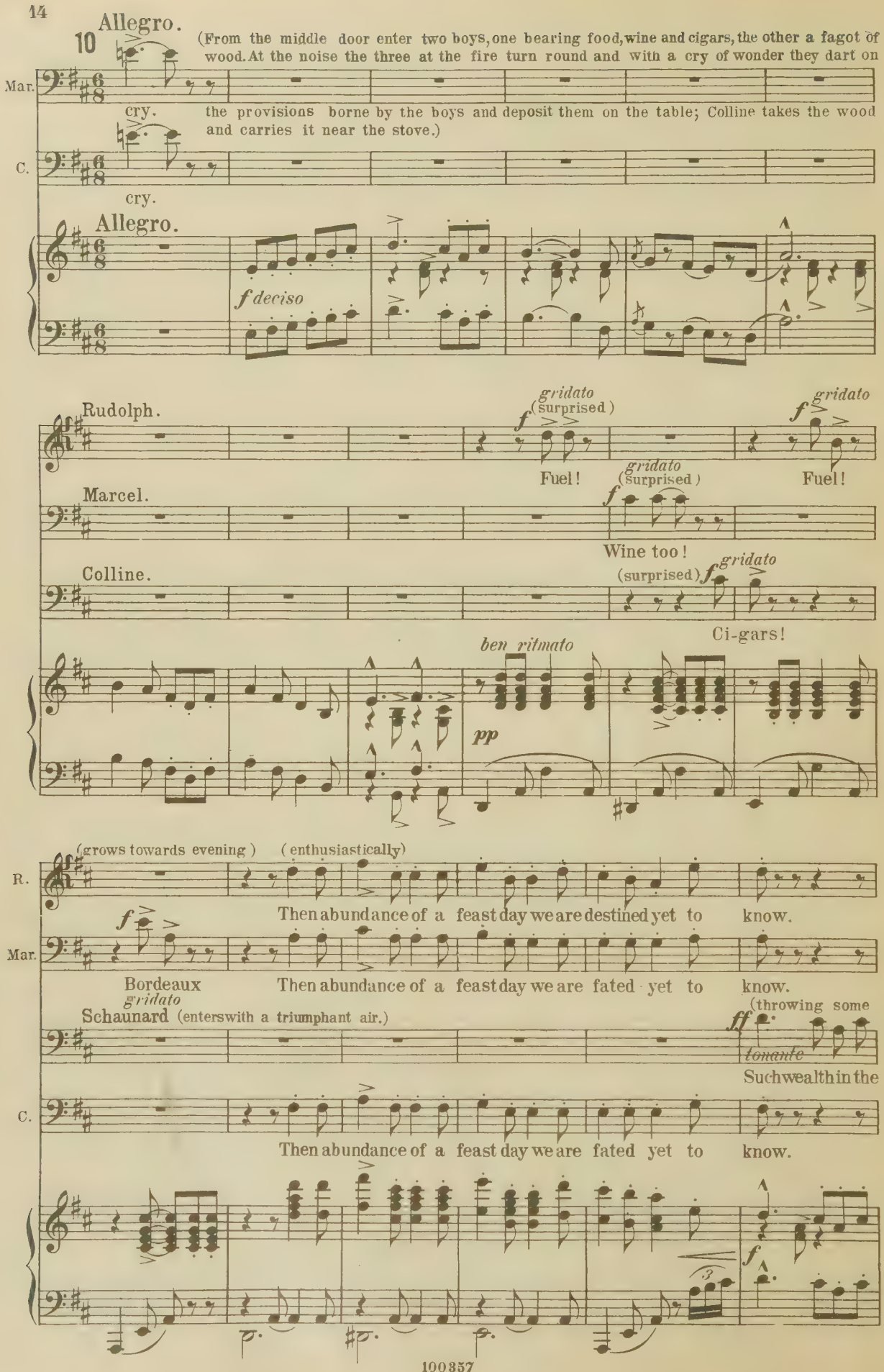

R.
Tear it.
(Rudolph strikes a flint on steel, lights
Mar.
And light it.
p
a candle and goes to the stove with Marcel; together they set fire to a part of the manuscript thrown into the fireplace then both draw up their chairs and sit down, delightedly warming themselves.)
R.
How joyous the
f
p
6
(The door at the back opens violently and
R.
rays!
Marcel.
Colline enters frozen, and nipped up, stamping his feet and throwing angrily on the
How cheerful the blaze!
f
ff un po' sostenuto
table a bundle of books tied up in a handkerchief.)
a tempo
Colline.
f
Sure-ly miracles A-po-ca-lyp-tic are dawning!
f
ff

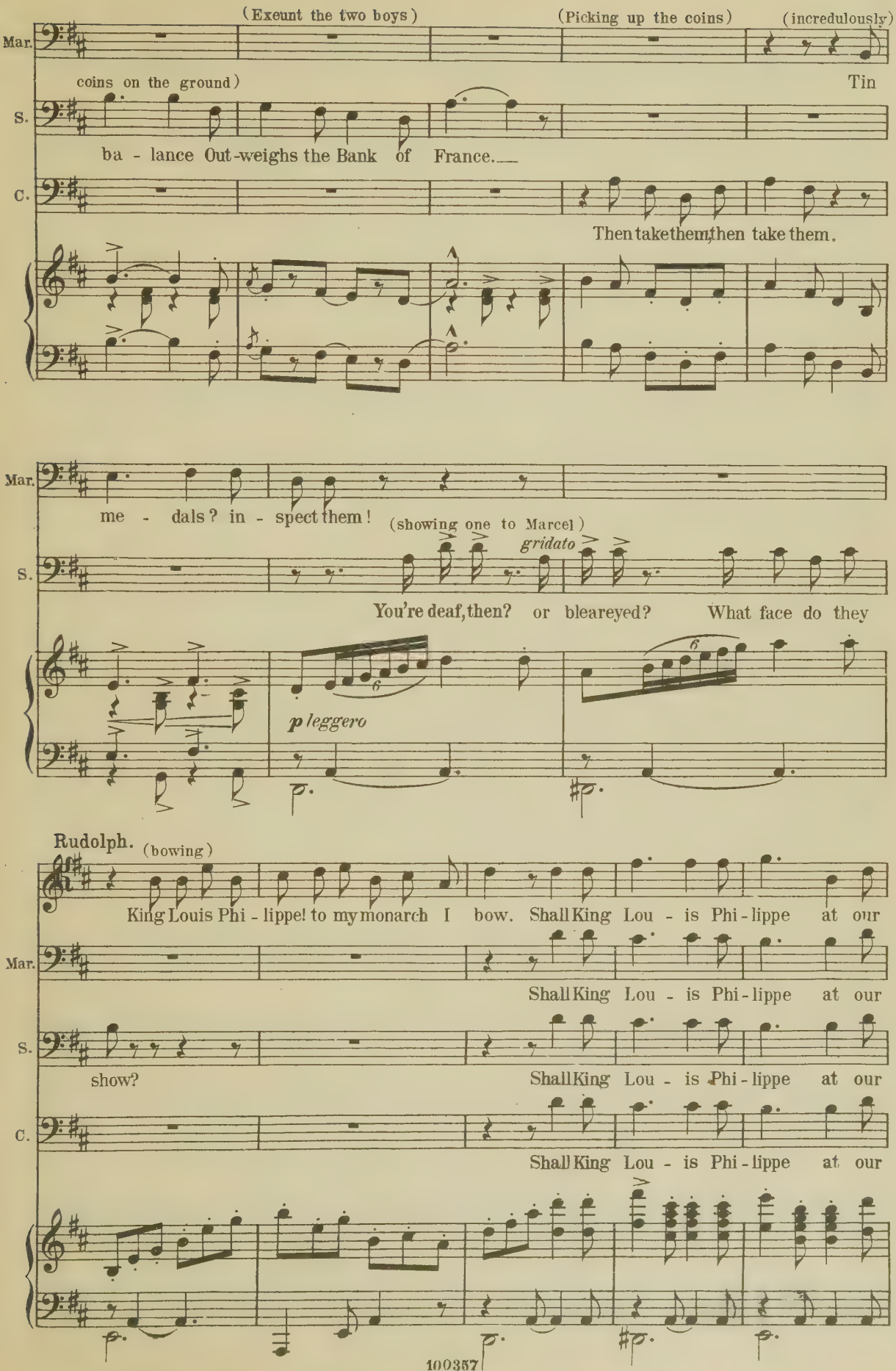

7
(checks him-
C.
For Christmas eve they ho-nour by al - low-ing no pawning!
Rudolph.
(to Colline)
self seeing fire in the stove)
Gently, it is my drama
C.
See I a fire here?
In
ff
p
R.
Brilliant!
C.
blazes.
I find it ve-ry sparkling!
f
f
(The fire languishes)
R.
Brevity's deemed a treasure.
C.
Too short its phrases!
m.s.
p
dim.
pp
Ped.

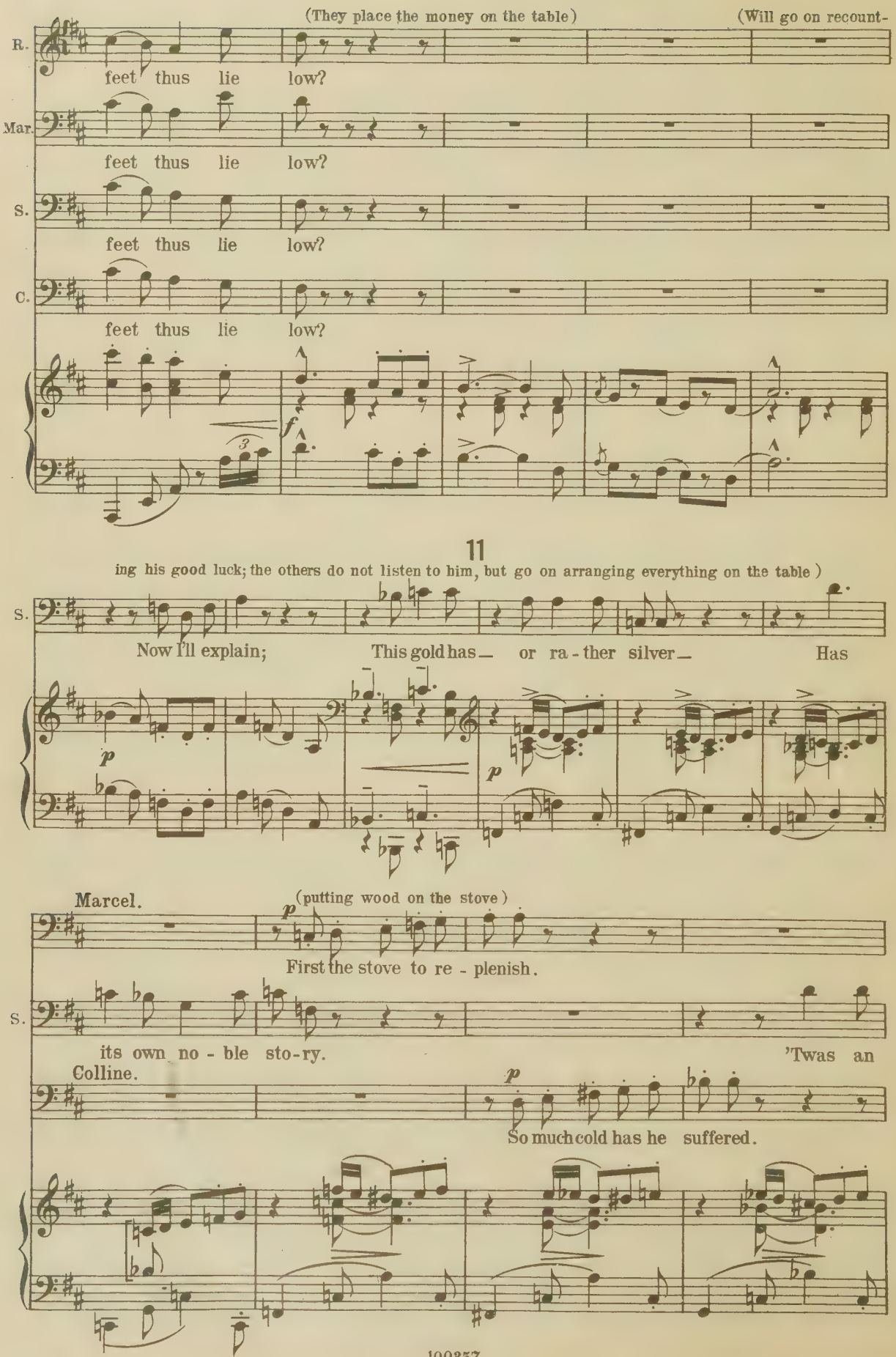
Mar.
C.
rall.
(taking the chair from Rudolph)
These foolish
Your chair pray give me, Author.
m.d.
rall.
ff
pp
Rudolph (taking another portion of the manuscript).
Here is the next act.
Mar
entr' actes mere-ly make us shiv - er. Quickly!
p
(to Colline)
pp
8
Mar.
Hush not a whis - per.
pp
string.
f
VUOTE.
(Rudolph tears up the manuscript and throws it on the fireplace, the flame revives. Colline moves his chair nearer and warms his hands, Rudolph is standing near the two with the rest of the manuscript.
Lo stesso movimento.
Mar.
Colline.
Colour how true
Lo stesso movimento.
How deep the thought is
ff
sostenendo
a tempo
pp staccatissimo


Rudolph.
In that blue smoke my dra - ma is dy - ing full of its love scenes ardent and
rit.
9
Colline.
rit.
a tempo
Marcel.
R.
new
A leaf see crackle
Those were all
rit.
a tempo
rall.
Rudolph (throws on the fire the remaining manuscript).
Mar.
kisses
Three acts at once I desire to hear.
a tempo
pp
f
p
sf
Rudolph.
(applaud enthusiastically)
Dreams that in bright flame soon dis-ap -
Marcel.
Dreams that in bright flame soon dis-ap -
Colline.
On - ly the daring can dream such vi-sions.
Dreams that in bright flame soon dis-ap -
pp


(the flame diminishes)
R.
pear.
Mar.
pear.
Ye
C.
pear.
p
pp
pp
Mar.
Gods! see the leaves well nigh perished!
C.
How vain is the dra-ma we cherished!
pp
molto rall.
Mar.
They crackle! they curl up they
dim. e rall.
molto rall.
f
a piacere
Mar.
die.
Colline.
The Author! down down with him we
f
The Author! down down with him we
ppp
molto rall.
stent.
col canto
Ped.


Allegro.
10
(From the middle door enter two boys, one bearing food, wine and cigars, the other a fagot of wood. At the noise the three at the fire turn round and with a cry of wonder they dart on
Mar.
cry.
the provisions borne by the boys and deposit them on the table; Colline takes the wood and carries it near the stove.)
C.
cry.
Allegro.
f deciso
Rudolph.
f gridato (surprised)
Fuel!
f gridato
Fuel!
Marcel.
f gridato (surprised)
Wine too!
Colline.
(surprised) f gridato
Ci-gars!
ben ritmato
pp
(grows towards evening)
(enthusiastically)
R.
Then abundance of a feast day we are destined yet to know.
f
Mar.
Bordeaux
Then abundance of a feast day we are fated yet to know.
gridato
Schaunard (enterswith a triumphant air.)
(throwing some
ff
tonante
Suchwealthin the
C.
Then abundance of a feast day we are fated yet to know.
f


(Exeunt the two boys)
(Picking up the coins)
(incredulously)
Mar.
coins on the ground)
Tin
S.
ba - lance Out-weighs the Bank of France.
C.
Then take them, then take them.
me - dals? in - spect them!
(showing one to Marcel)
gridato
S.
You're deaf, then? or bleareyed? What face do they
p leggero
Rudolph. (bowing)
King Louis Phi - lippe! to my monarch I bow. Shall King Lou - is Phi - lippe at our
Mar.
Shall King Lou - is Phi - lippe at our
S.
show?
Shall King Lou - is Phi - lippe at our
C.
Shall King Lou - is Phi - lippe at our


(They place the money on the table)
(Will go on recount-
R.
feet thus lie low?
Mar.
feet thus lie low?
S.
feet thus lie low?
C.
feet thus lie low?
f
11
ing his good luck; the others do not listen to him, but go on arranging everything on the table)
S.
Now I'll explain; This gold has— or ra-ther silver— Has
p
p
Marcel.
(putting wood on the stove)
p
First the stove to re-plenish.
S.
its own no-ble sto-ry. 'Twas an
Colline.
p
So much cold has he suffered.

(throwing Colline's books from the table)

S. Eng - lish - man then, Lord ___ or Mi-lord as may be, Desired a mu-

espressivo *f*

Rudolph.

Where is the food?

Mar. Off! Let us furnish the ta - ble!

gridato

S. si - cian. I flew to him.

Colline.

There!

gridato

12

(They make up a great fire in the stove) (they arrange the viands,

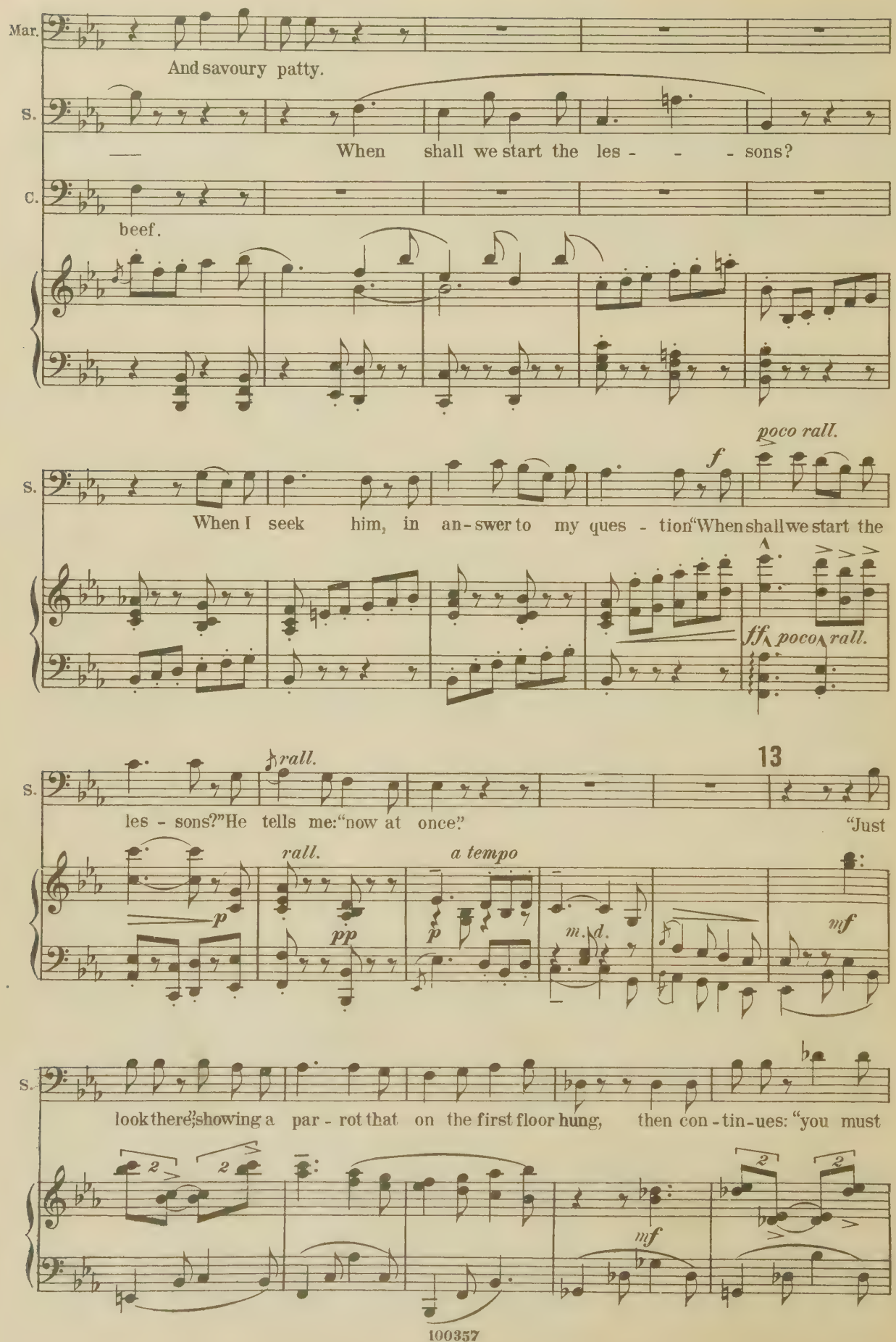
Mar. *gridato* Here!

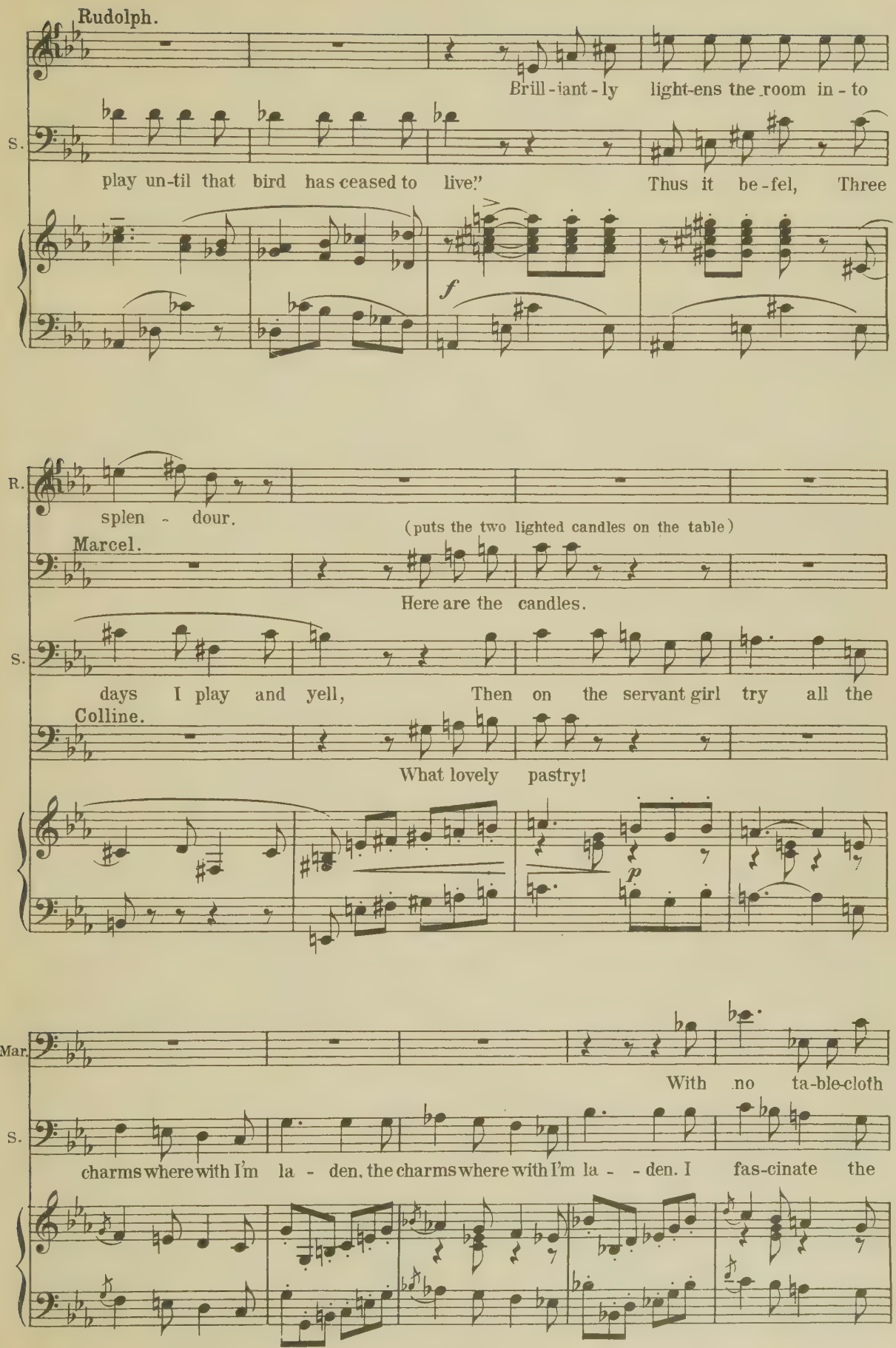
S. I pay my homage; Ac-cepted, I en - quire.

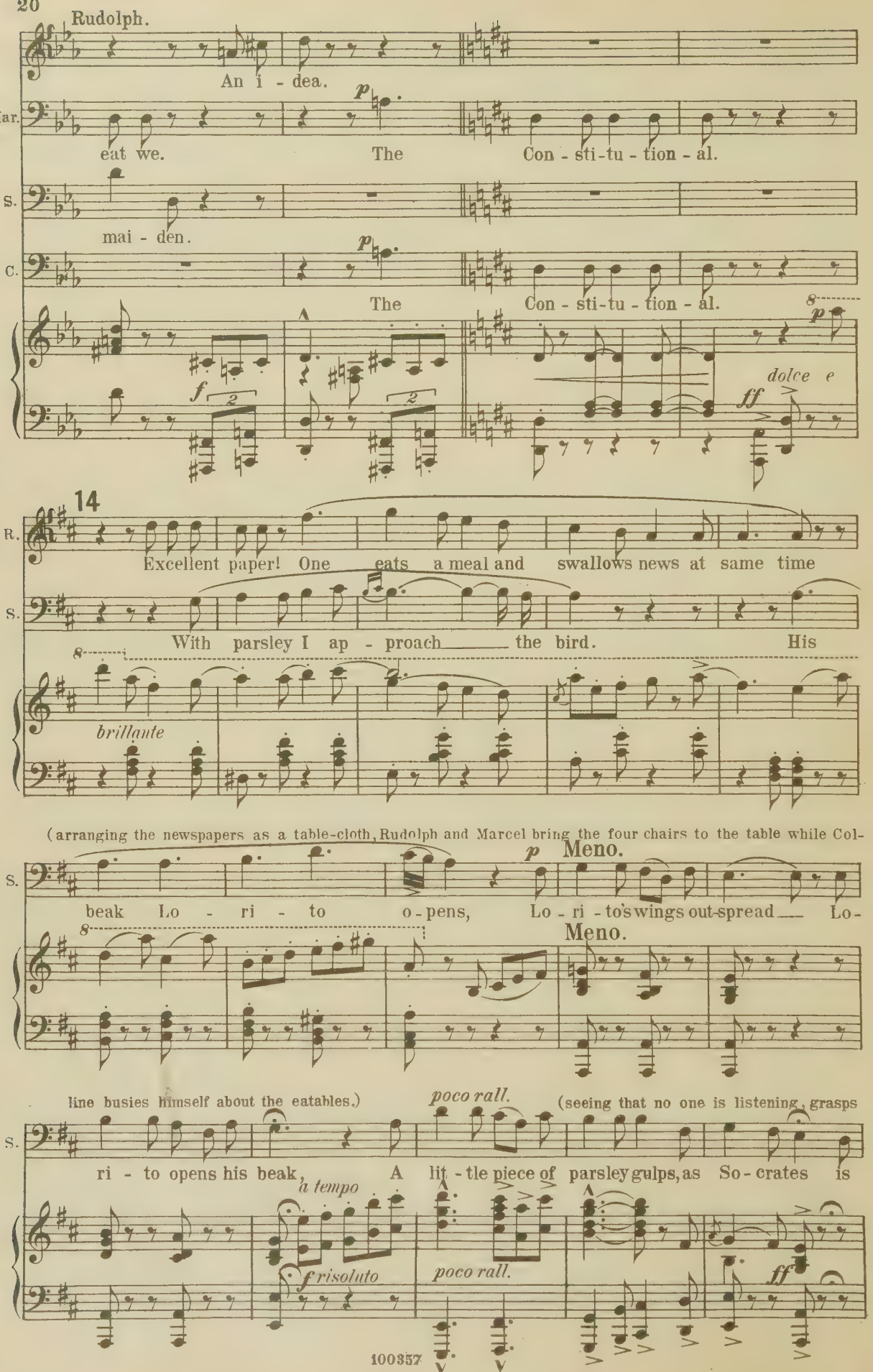
C. Here's cold roast -

p *p* *brillante*

while Rudolph lights the other candle)




Rudolph.
Brill-iant-ly light-ens the room in-to
S.
play un-til that bird has ceased to live." Thus it be-fel, Three
f
R.
splen-dour.
(puts the two lighted candles on the table)
Marcel.
Here are the candles.
S.
days I play and yell, Then on the servant girl try all the
Colline.
What lovely pastry!
p
Mar.
With no ta-ble-cloth
S.
charms where with I'm la-den, the charms where with I'm la--den. I fas-cinate the


Rudolph.
An i - dea.
Mar.
eat we.
The
Con - sti-tu - tion - al.
S.
mai - den.
C.
The
Con - sti-tu - tion - al.
dolce e
14
R.
Excellent paper! One eats a meal and swallows news at same time
S.
With parsley I ap - proach the bird. His
brillante
(arranging the newspapers as a table-cloth, Rudolph and Marcel bring the four chairs to the table while Col-
S.
beak Lo - ri - to o - pens, Lo - ri - to's wings out-spread Lo-
Meno.
Meno.
line busies himself about the eatables.)
poco rall.
(seeing that no one is listening, grasps
S.
ri - to opens his beak, A lit - tle piece of parsley gulps, as So - crates is
a tempo
risoluto
poco rall.

Colline as he passes with a plate.) (pettishly) Opp.

S. dead. The de-vil fly a-way with you en-tire - -

Colline. *parlato* Who?

f

Poco meno.

(seeing the rest in the act of commencing to eat the cold pastry.)

S. ly. What are you do - - - ing? No,

gridato

leggero *p* *pp*

(with solemn gesture extends his hand over the pastry and prevents his friends from eating it, then takes the eata-

S. dain-ties of this kind Are but the stored up fod-der saved for the morrow.

p *rall.*

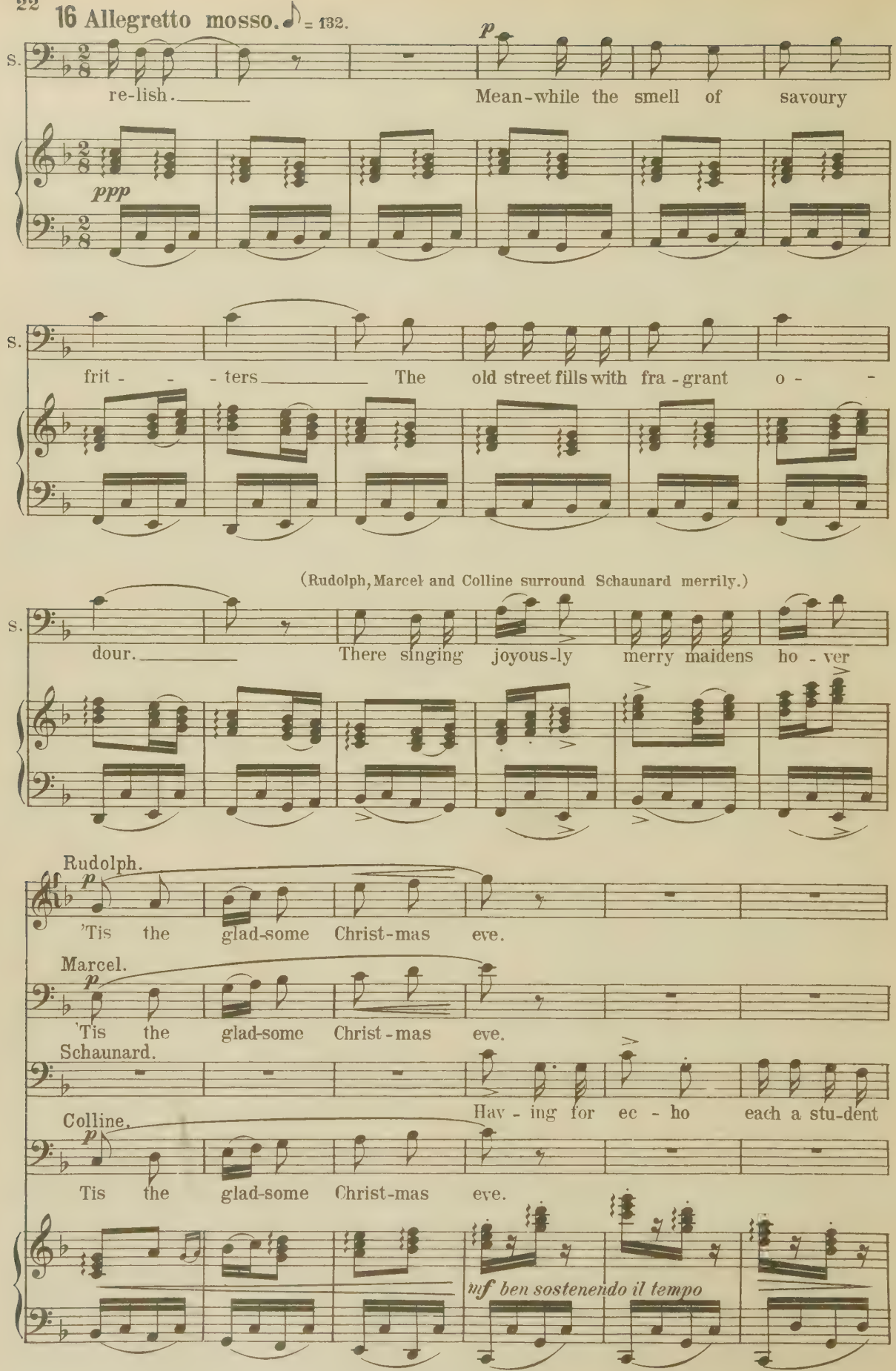
bles from the table, and puts them in the cupboard.) *f*

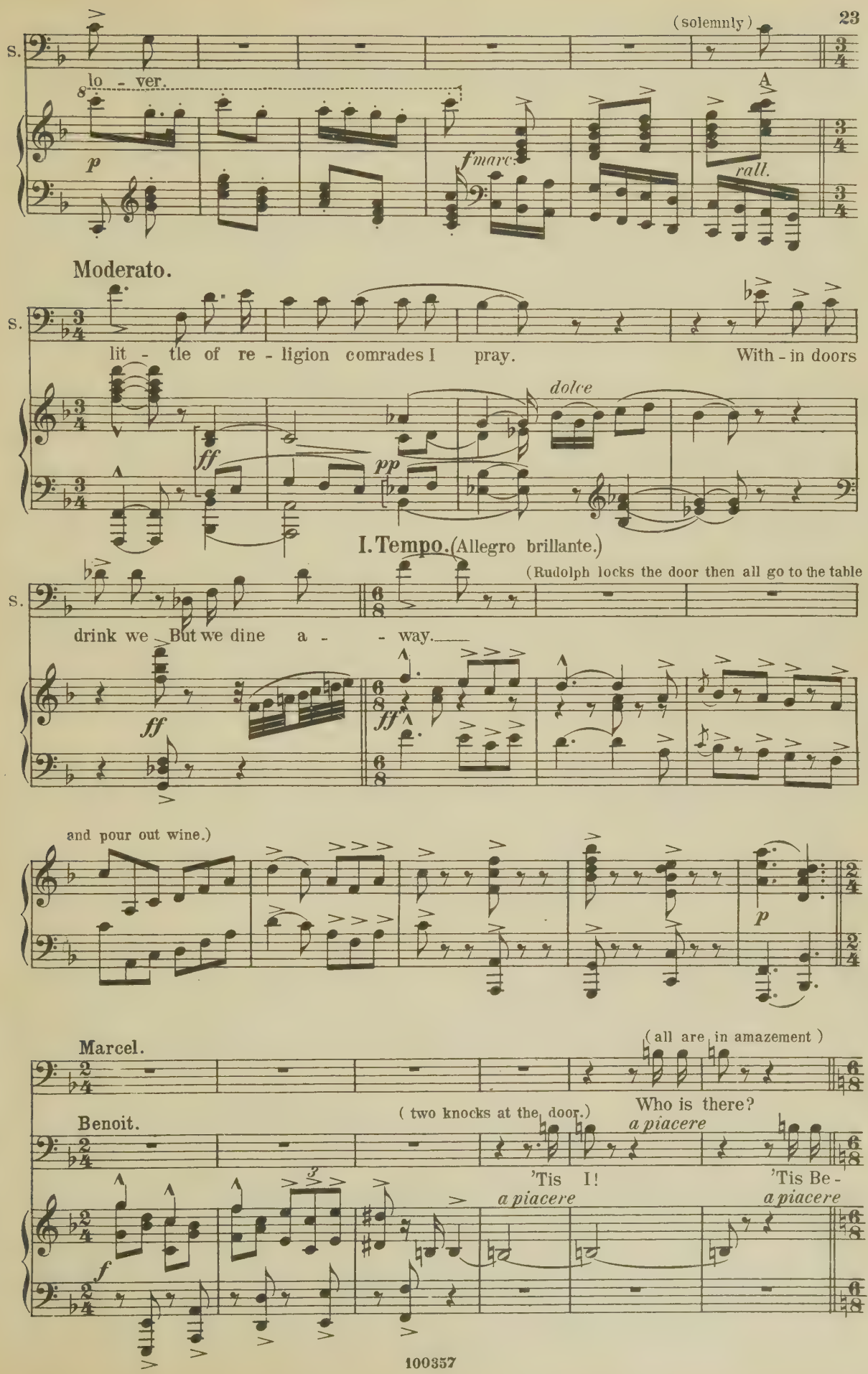
S. Fraught with gloom and sorrow. To dine at home on the day of Christmas vi-gil,

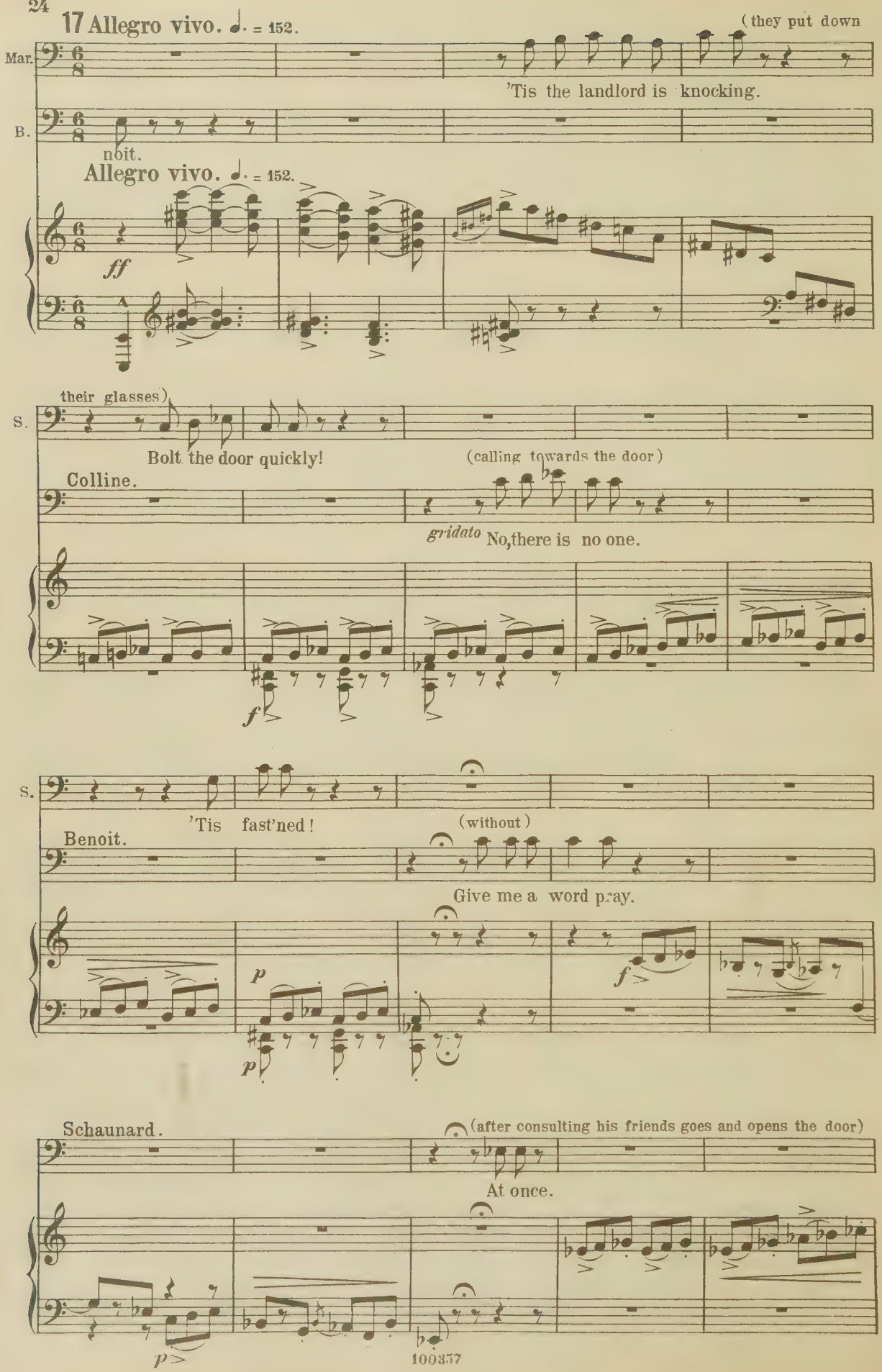
a piacere *f*

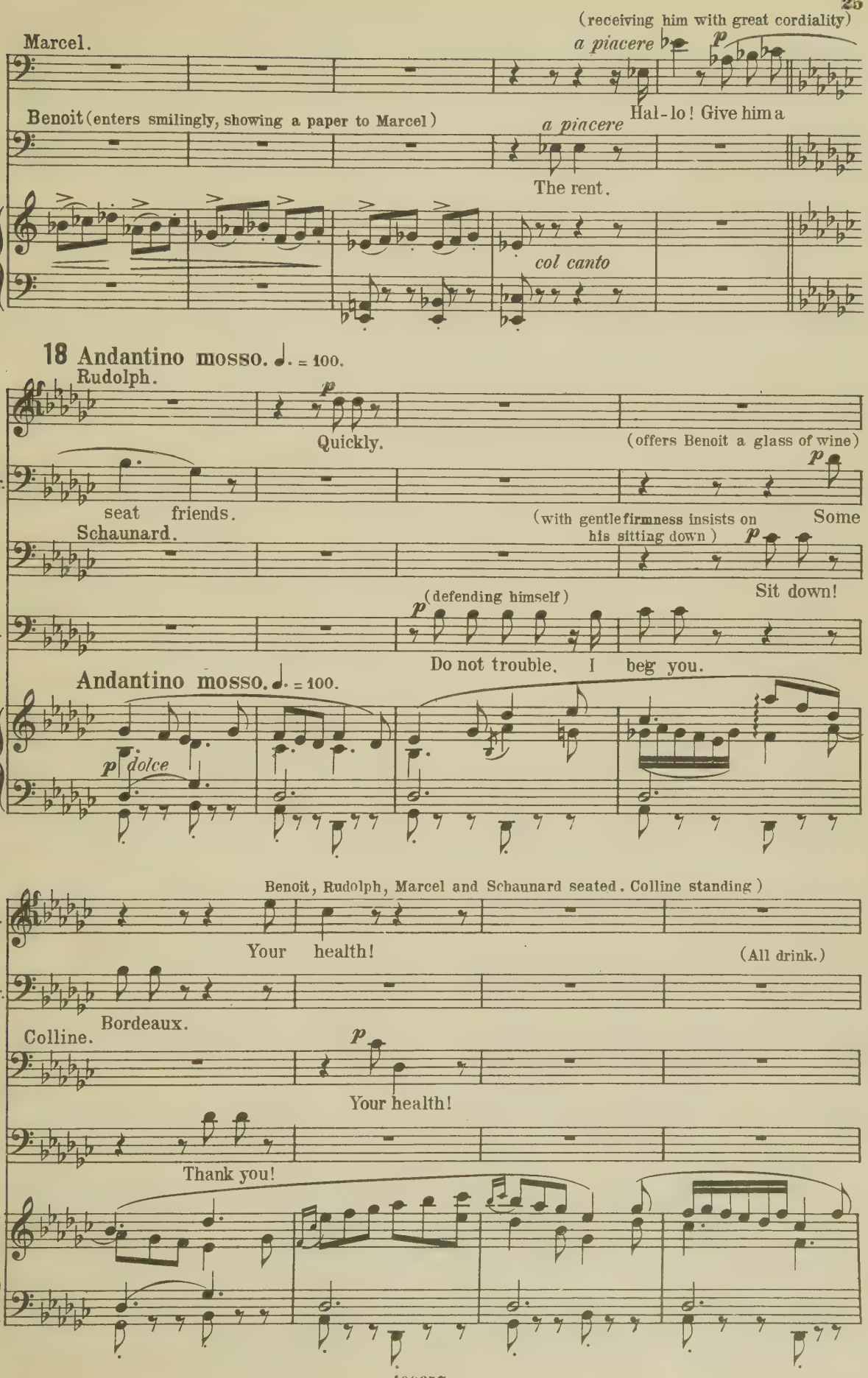
S. While the Quartier La-tin em-bel-lish-es Its ways with dainty food and tempting

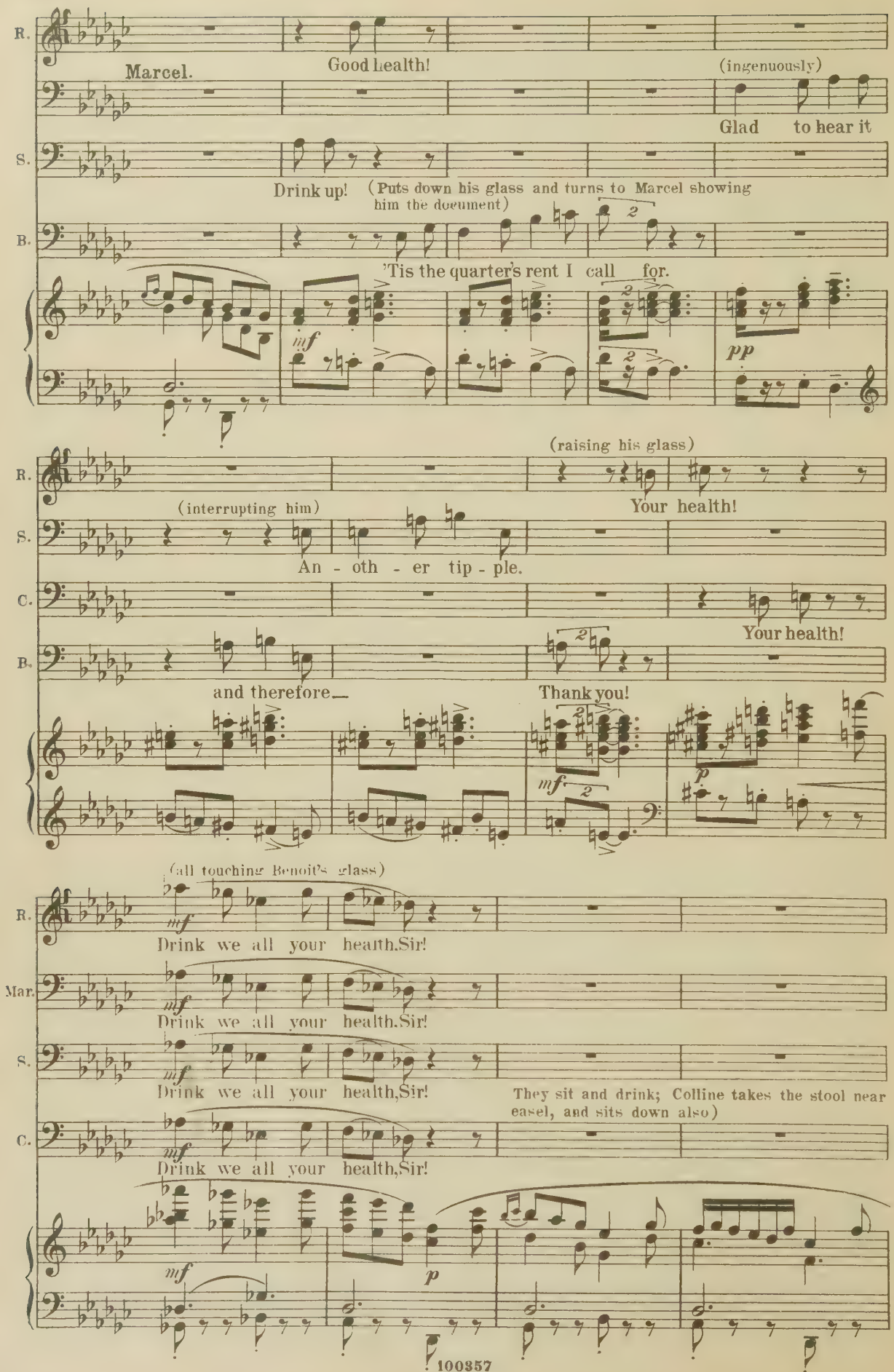
rall.

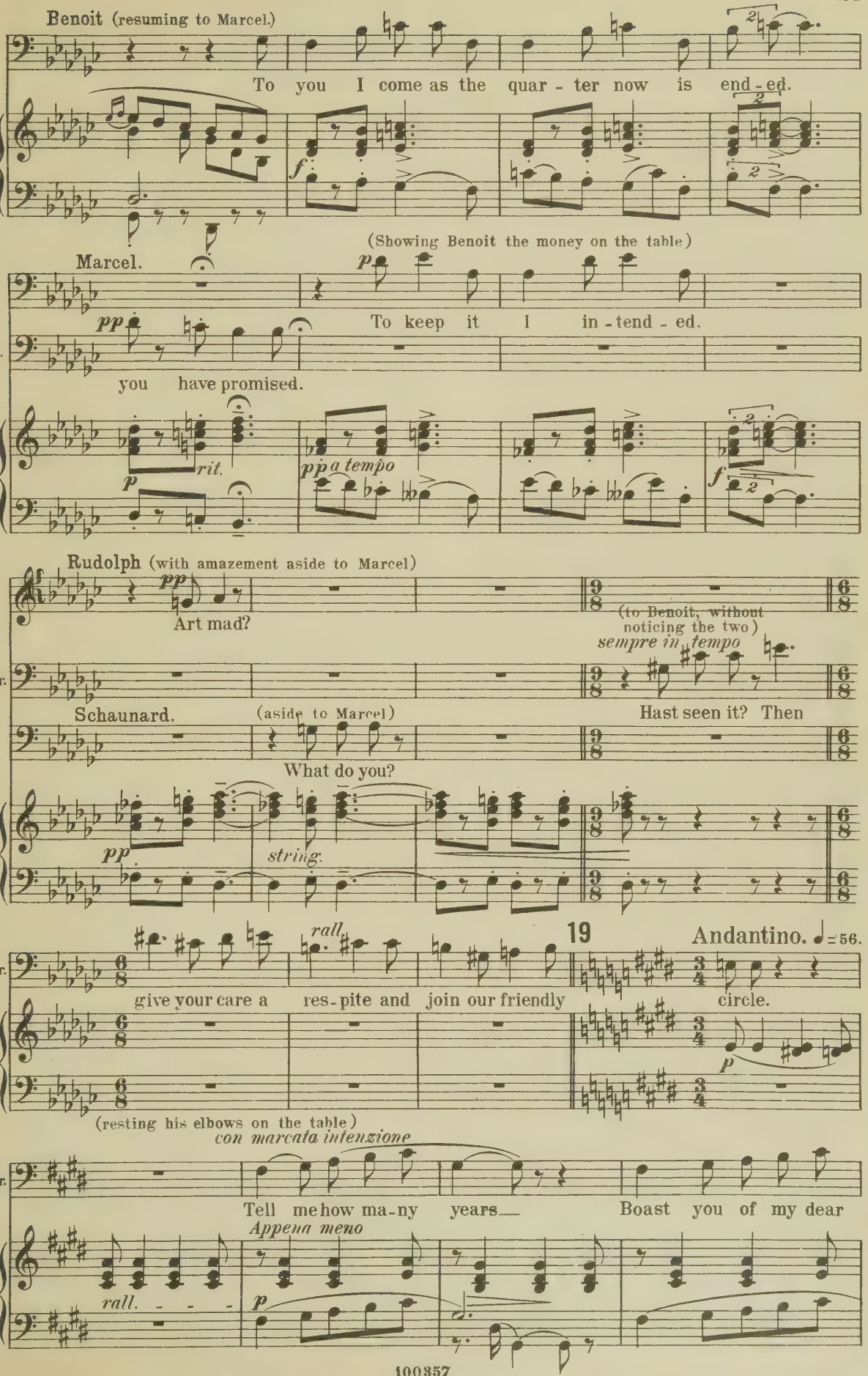

16 Allegretto mosso. ♪ = 132.
S.
re-lish.
p
Mean-while the smell of savoury
ppp
S.
frit - - - ters
The old street fills with fra-grant o - -
(Rudolph, Marcel and Colline surround Schaunard merrily.)
S.
dour.
There singing joyous-ly merry maidens ho - ver
Rudolph.
p
'Tis the glad-some Christ-mas eve.
Marcel.
p
'Tis the glad-some Christ-mas eve.
Schaunard.
Hav - ing for ec - ho each a stu-dent
Colline.
p
Tis the glad-some Christ-mas eve.
mf ben sostenendo il tempo

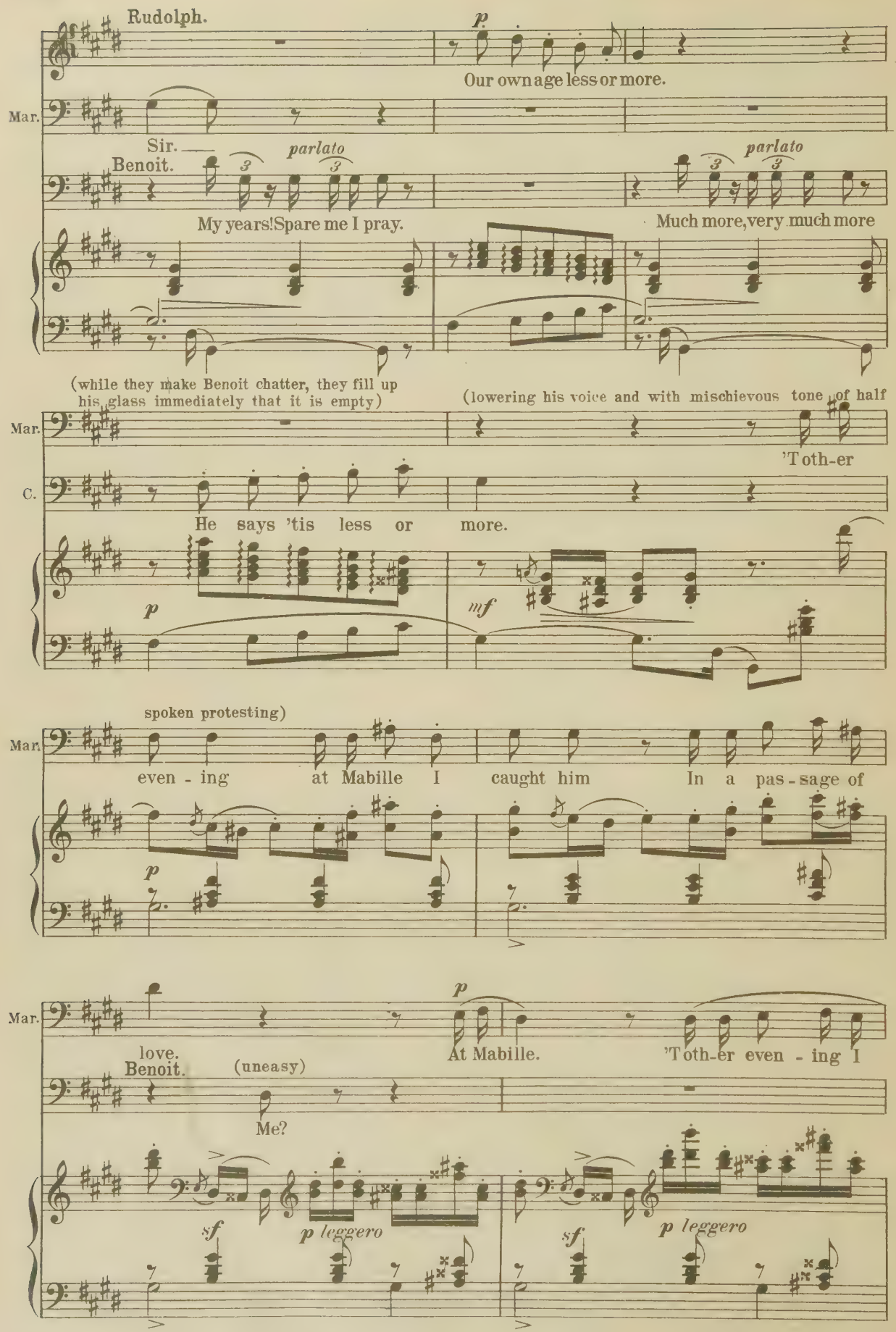

(solemnly)
S.
lo - ver.
p
fmarc.
rall.
A
Moderato.
S.
lit - tle of re - ligion comrades I pray.
With - in doors
ff
pp
dolce
I. Tempo. (Allegro brillante.)
(Rudolph locks the door then all go to the table
S.
drink we But we dine a - - way.
ff
ff
and pour out wine.)
p
Marcel.
(all are in amazement)
Benoit.
(two knocks at the door.)
Who is there?
a piacere
'Tis I!
a piacere
'Tis Be -
a piacere
f

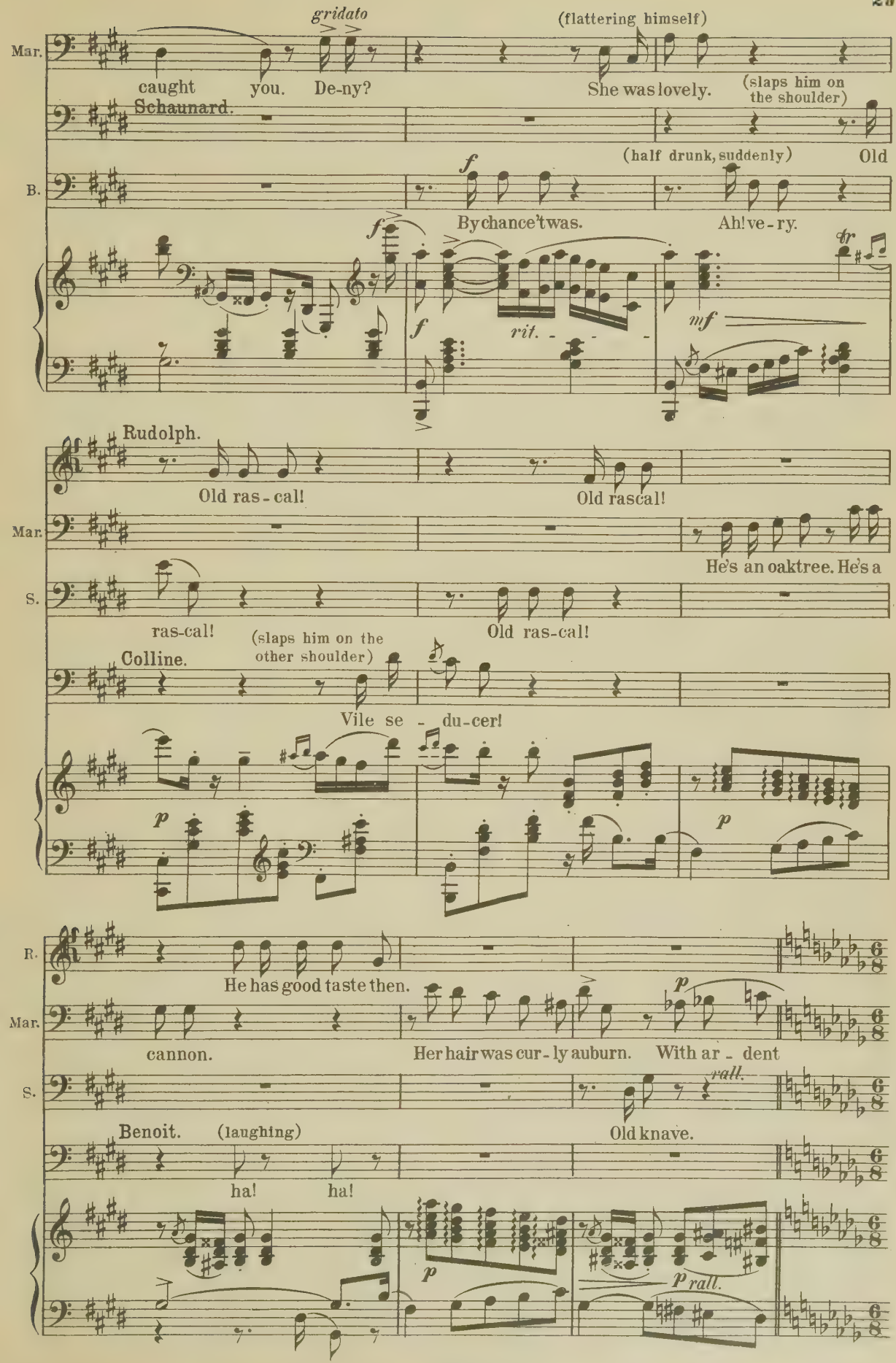

17 Allegro vivo. ♩. = 152.
(they put down
Mar.
'Tis the landlord is knocking.
B.
noit.
Allegro vivo. ♩. = 152.
ff
their glasses)
S.
Bolt the door quickly!
(calling towards the door)
Colline.
gridato No, there is no one.
f
S.
'Tis fast'ned!
(without)
Benoit.
Give me a word pray.
p
p
f
Schaunard.
(after consulting his friends goes and opens the door)
At once.
p
100357


(receiving him with great cordiality)
Marcel.
a piacere
Benoit (enters smilingly, showing a paper to Marcel)
Hal-lo! Give him a
a piacere
The rent.
col canto
18 Andantino mosso. ♩. = 100.
Rudolph.
Quickly.
(offers Benoit a glass of wine)
Mar.
seat friends.
Some
Schaunard.
(with gentle firmness insists on his sitting down)
Sit down!
(defending himself)
B.
Do not trouble, I beg you.
Andantino mosso. ♩. = 100.
dolce
(Benoit, Rudolph, Marcel and Schaunard seated. Colline standing)
R.
Your health!
(All drink.)
Mar.
Bordeaux.
Colline.
Your health!
B.
Thank you!


R.
Marcel.
Good health!
(ingenuously)
Glad to hear it
S.
Drink up!
(Puts down his glass and turns to Marcel showing him the document)
B.
'Tis the quarter's rent I call for.
mf
pp
(raising his glass)
R.
(interrupting him)
Your health!
S.
An - oth - er tip - ple.
C.
Your health!
B.
and therefore—
Thank you!
mf
p
(all touching Benoit's glass)
R.
mf
Drink we all your health,Sir!
Mar.
mf
Drink we all your health,Sir!
S.
mf
Drink we all your health,Sir!
(They sit and drink; Colline takes the stool near easel, and sits down also)
C.
mf
Drink we all your health,Sir!
mf
p


Benoit (resuming to Marcel.)
To you I come as the quar - ter now is end - ed.
(Showing Benoit the money on the table)
Marcel.
To keep it I in - tend - ed.
you have promised.
rit.
a tempo
Rudolph (with amazement aside to Marcel)
Art mad?
(to Benoit, without noticing the two)
sempre in tempo
Schaunard.
(aside to Marcel)
Hast seen it? Then
What do you?
string.
rall.
19
Andantino. ♩=56.
give your care a res - pite and join our friendly circle.
(resting his elbows on the table)
con marcata intenzione
Tell me how ma - ny years
Boast you of my dear
Appena meno
rall.


Rudolph.
Our own age less or more.
Mar.
Sir.
Benoit.
parlato
My years! Spare me I pray.
parlato
Much more, very much more
(while they make Benoit chatter, they fill up his glass immediately that it is empty)
(lowering his voice and with mischievous tone of half
Mar.
'T oth-er
C.
He says 'tis less or more.
p
mf
spoken protesting)
Mar.
even - ing at Mabille I caught him In a pas - sage of
p
Mar.
p
love.
Benoit.
(uneasy)
At Mabille.
'T oth-er even - ing I
Me?
sf
p leggero
sf
p leggero


gridato
(flattering himself)
Mar.
caught you. De-ny?
She was lovely.
(slaps him on the shoulder)
Schaunard.
(half drunk, suddenly)
Old
B.
f
By chance 'twas.
Ah! ve-ry.
f
rit.
mf
Rudolph.
Old ras-cal!
Old rascal!
Mar.
He's an oaktree. He's a
S.
ras-cal!
Old ras-cal!
(slaps him on the other shoulder)
Colline.
Vile se - du-cer!
p
p
R.
He has good taste then.
Mar.
p
cannon.
Her hair was cur-ly auburn. With ar - dent
rall.
S.
Benoit.
(laughing)
Old knave.
ha! ha!
p
p
rall.

20 Lo stesso movimento. ♩= ♩.

Mar. speed leaped he joyous to her em - bra - ces. (with increasing exultation)

B. *sostenendo*

Lo stesso movimento. ♩= ♩. Old am I but ro -

pp sostenendo *cresc. e acceler.* *poco a poco*

Rudolph (with ironical gravity)

p Ar-dent with joy he sprang to her em - bra - ces.

Mar. *p*

Schaunard. To him she

Ar-dent with joy he sprang to her em - bra - ces.

Colline. *p*

Ar-dent with joy he sprang to her em - bra - ces.

B. bust yet.

string. *sempre cresc. e string.*

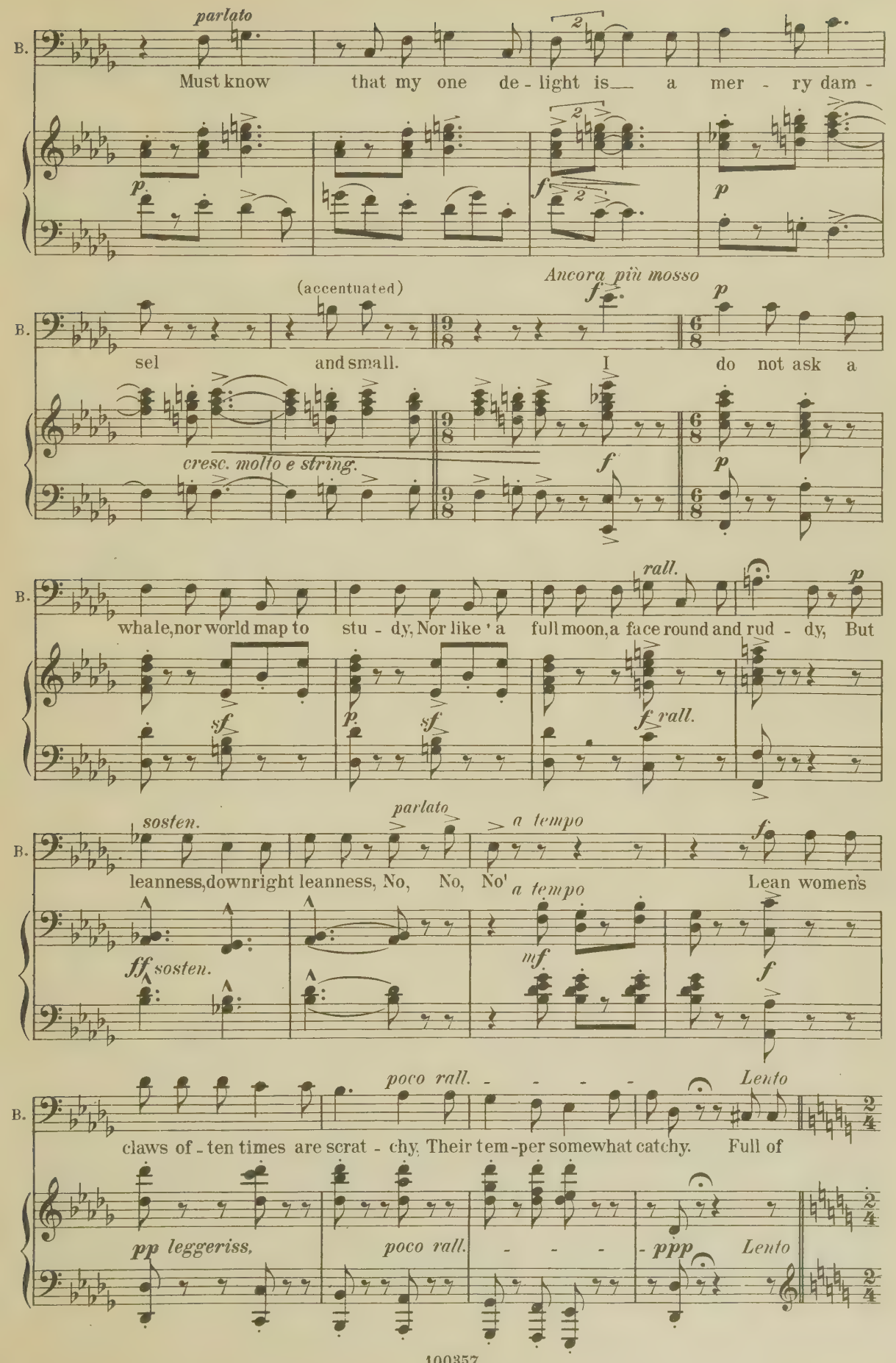
Mar. yields her wo - - man's love and truth.

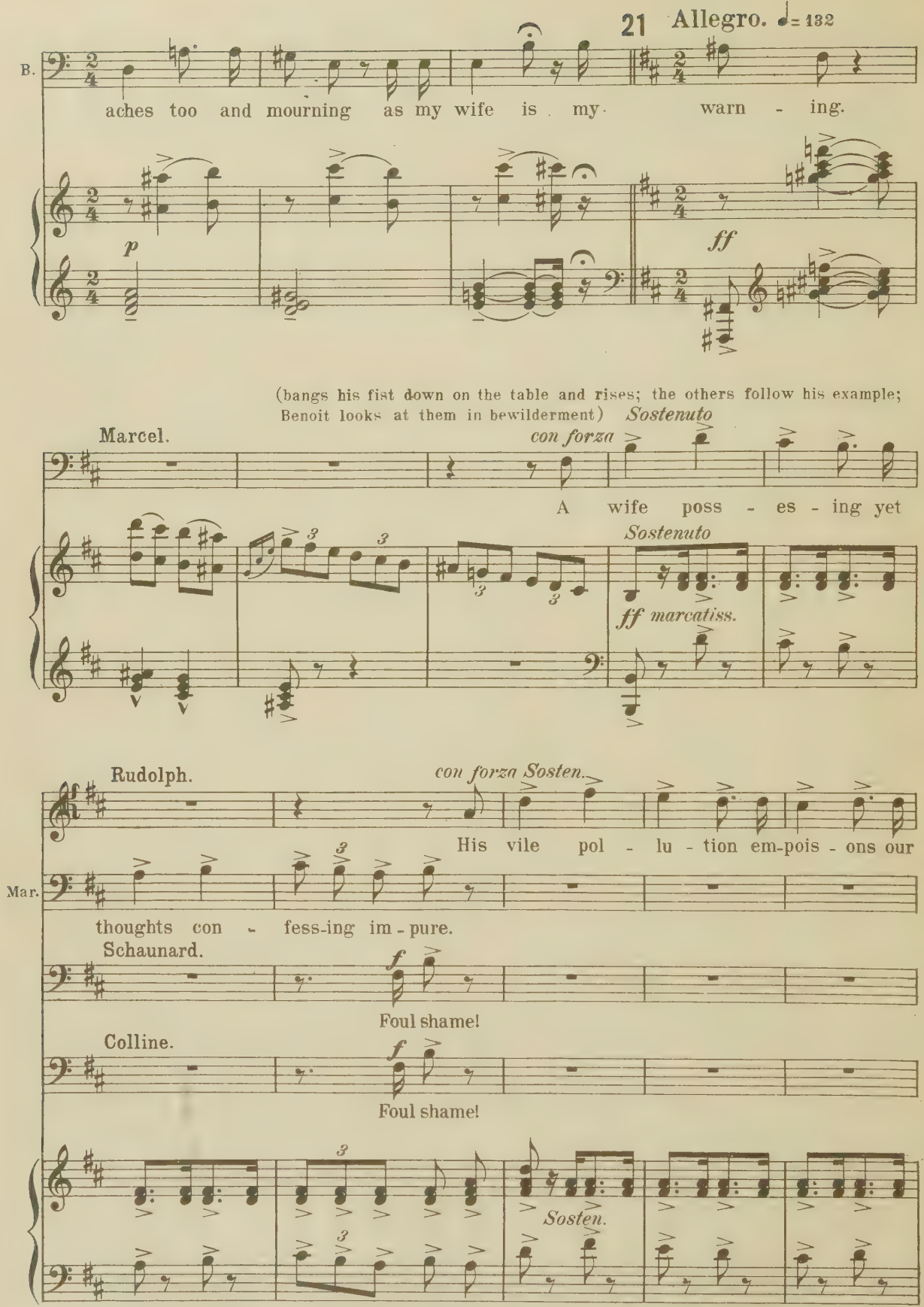
Più mosso.

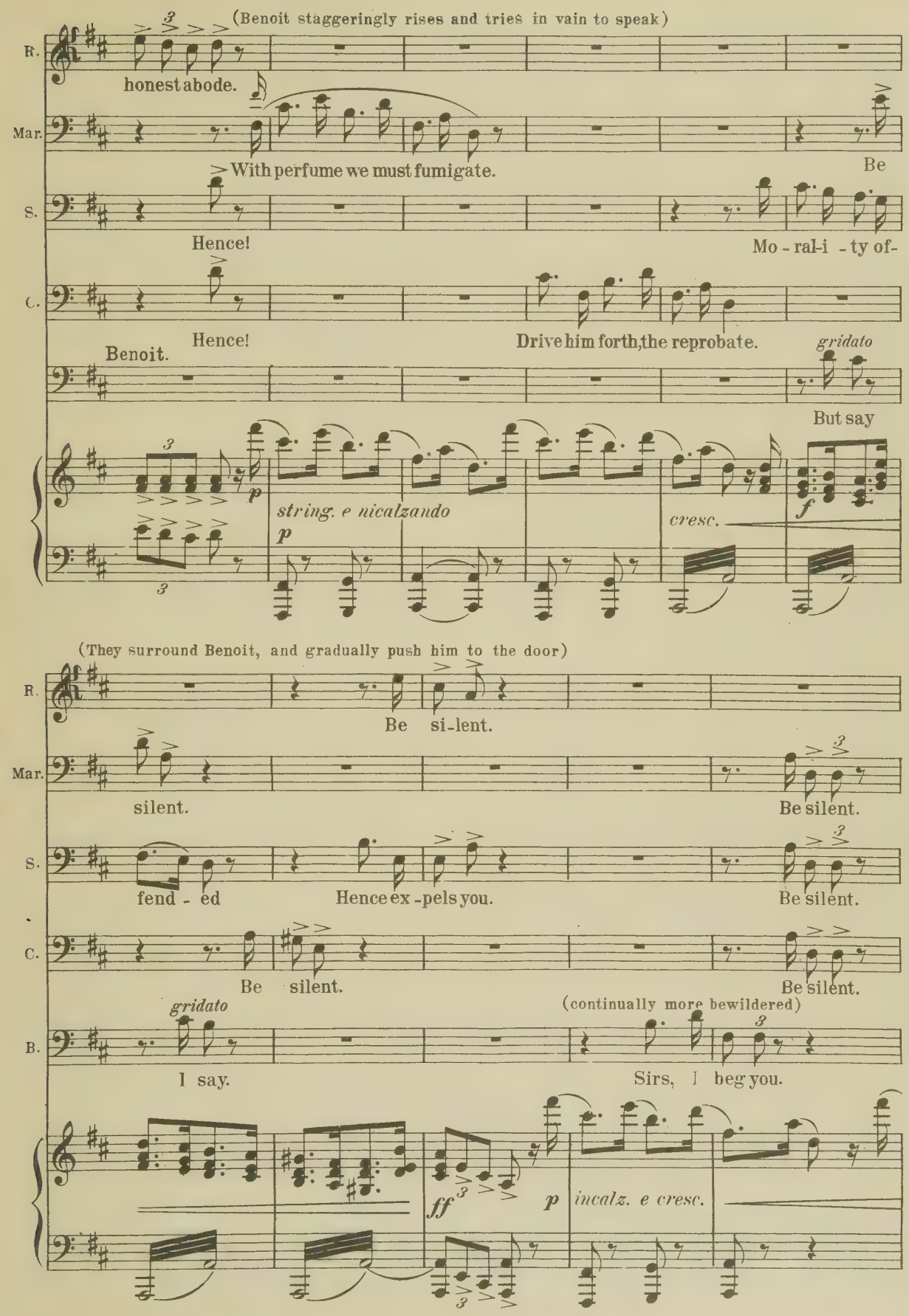
Benoit (in very confidential style.)

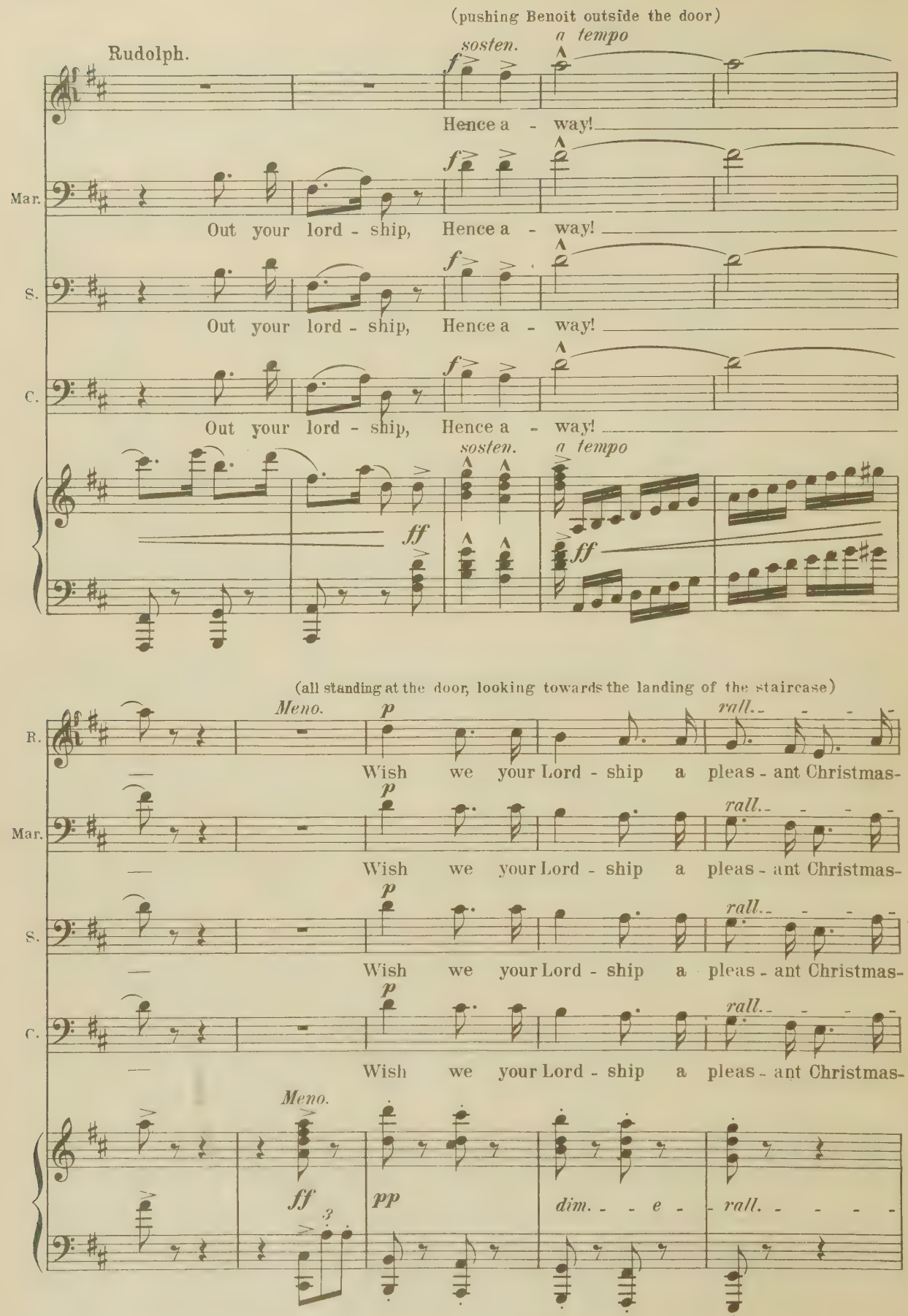
Bash-ful was I in youth; Now some-what I re-pay me.

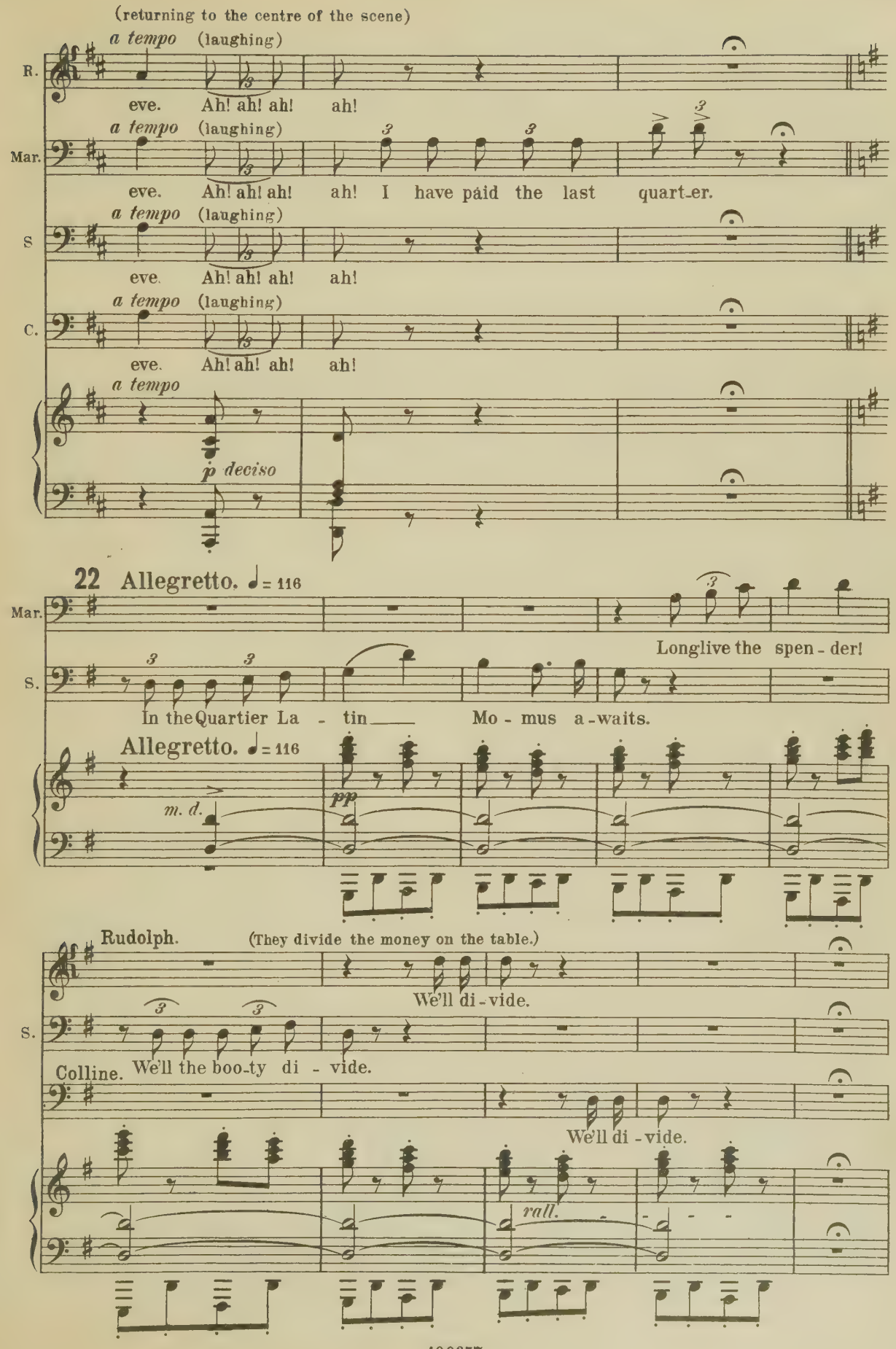
Più mosso. *f* *f* *p*

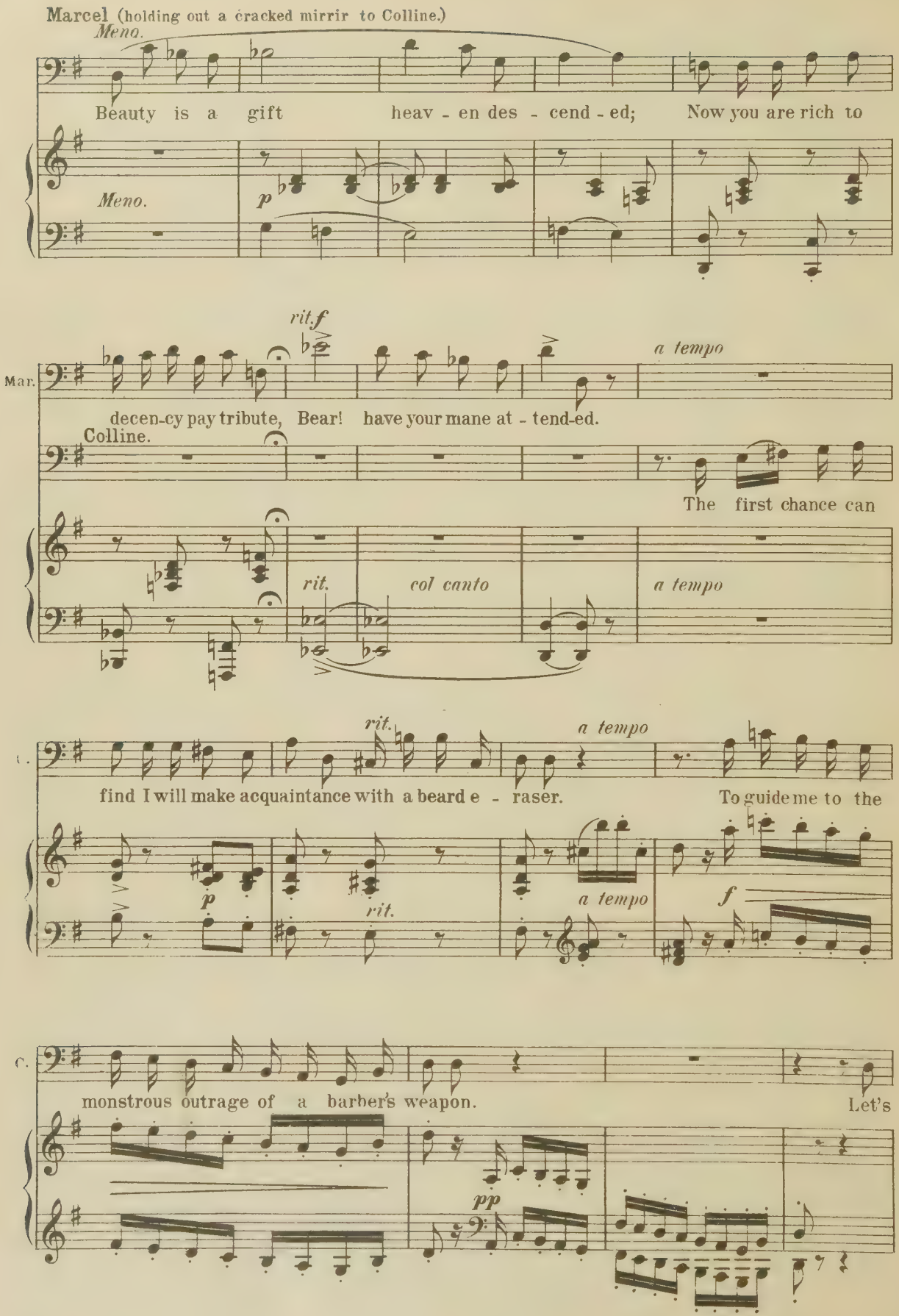

parlato
B.
Must know that my one de - light is a mer - ry dam -
p
f
p
(accentuated)
Ancora più mosso
f
p
sel and small. I do not ask a
cresc. molto e string.
f
p
rall.
p
whale, nor world map to stu - dy, Nor like a full moon, a face round and rud - dy, But
sf
p
sf
f rall.
sosten.
parlato
a tempo
f
leanness, downright leanness, No, No, No! Lean women's
a tempo
ff sosten.
mf
f
poco rall.
Lento
claws of - ten times are scrat - chy. Their tem - per somewhat catchy. Full of
pp leggeriss.
poco rall.
ppp
Lento

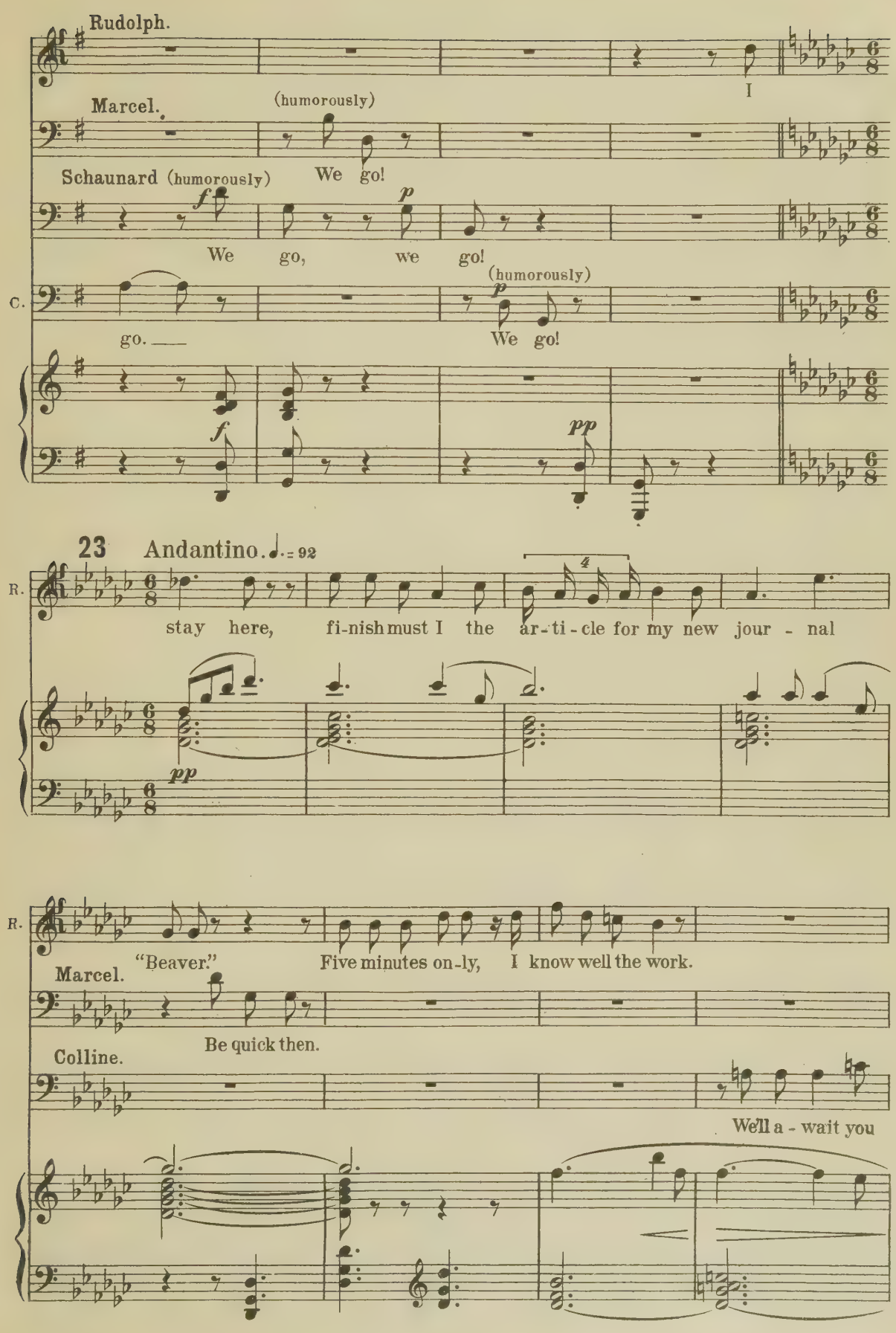

21 Allegro. ♩= 132
B.
aches too and mourning as my wife is my warn - ing.
p
ff
(bangs his fist down on the table and rises; the others follow his example; Benoit looks at them in bewilderment)
Sostenuto
Marcel.
con forza
A wife poss - es - ing yet
Sostenuto
ff marcatiss.
Rudolph.
con forza Sosten.
His vile pol - lu - tion em-pois - ons our
Mar.
thoughts con - fess-ing im - pure.
Schaunard.
f
Foul shame!
Colline.
f
Foul shame!
Sosten.


(Benoit staggeringly rises and tries in vain to speak)
R.
honest abode.
Mar.
With perfume we must fumigate.
Be
S.
Hence!
Mo - ral-i - ty of-
C.
Hence!
Drive him forth, the reprobate.
Benoit.
gridato
But say
p
string. e nicalzando
p
cresc.
f
(They surround Benoit, and gradually push him to the door)
R.
Be si-lent.
Mar.
silent.
Be silent.
S.
fend - ed
Hence ex - pels you.
Be silent.
C.
Be silent.
Be silent.
gridato
(continually more bewildered)
B.
I say.
Sirs, I beg you.
ff
p
incalz. e cresc.


(pushing Benoit outside the door)
Rudolph.
sosten.
a tempo
f
Hence a - way!
Mar.
Out your lord - ship, Hence a - way!
S.
Out your lord - ship, Hence a - way!
C.
Out your lord - ship, Hence a - way!
sosten.
a tempo
ff
ff
(all standing at the door, looking towards the landing of the staircase)
R.
Meno.
p
rall.
Wish we your Lord - ship a pleas - ant Christmas-
Mar.
Wish we your Lord - ship a pleas - ant Christmas-
S.
Wish we your Lord - ship a pleas - ant Christmas-
C.
Wish we your Lord - ship a pleas - ant Christmas-
Meno.
ff
pp
dim. - - e - rall. - - - -


(returning to the centre of the scene)
a tempo (laughing)
R.
eve. Ah! ah! ah! ah!
a tempo (laughing)
Mar.
eve. Ah! ah! ah! ah! I have paid the last quart-er.
a tempo (laughing)
S.
eve. Ah! ah! ah! ah!
a tempo (laughing)
C.
eve. Ah! ah! ah! ah!
a tempo
p deciso
22 Allegretto. ♩= 116
Mar.
Longlive the spen - der!
S.
In the Quartier La - tin Mo - mus a-waits.
Allegretto. ♩= 116
m. d.
pp
Rudolph.
(They divide the money on the table.)
We'll di-vide.
S.
Colline. We'll the boo-ty di - vide.
We'll di - vide.
rall.


Marcel (holding out a cracked mirrir to Colline.)
Meno.
Beauty is a gift heav - en des - cend - ed; Now you are rich to
Meno.
p
rit.f
a tempo
Mar.
decen-cy pay tribute, Bear! have your mane at - tend-ed.
Colline.
The first chance can
rit.
col canto
a tempo
rit.
a tempo
find I will make acquaintance with a beard e - raser.
To guide me to the
p
rit.
a tempo
f
monstrous outrage of a barber's weapon.
Let's
pp


Rudolph.
I
Marcel.
(humorously)
Schaunard (humorously)
We go!
We go, we go!
C.
go.
(humorously)
We go!
23 Andantino. ♩. = 92
R.
stay here, fi-nish must I the ar-ti-cle for my new jour - nal
R.
Marcel.
"Beaver."
Five minutes on-ly, I know well the work.
Colline.
Be quick then.
We'll a - wait you

(takes a light from the table and goes to open the door; Marcel, Colline and Schaunard go out and descend the staircase.)

R. Five minutes on - ly.

Mar. Delay and you'll hear the chorus.

Schaunard. You must cut short the

C. 4 at the porter's lodge.

Schaunard. 24 Allegro vivo. (1º tempo)

4 Beaver's growing tale!

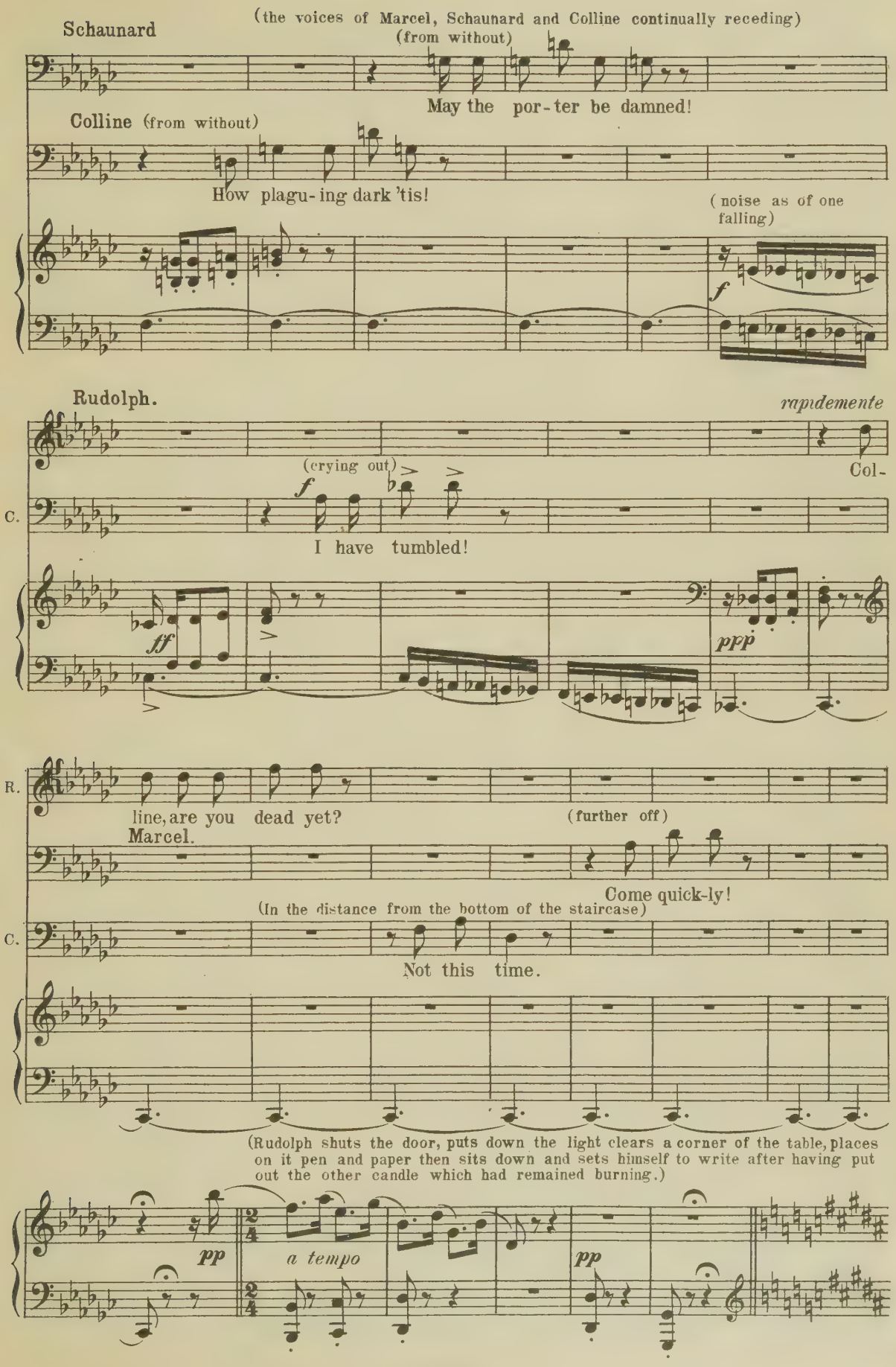
pp p

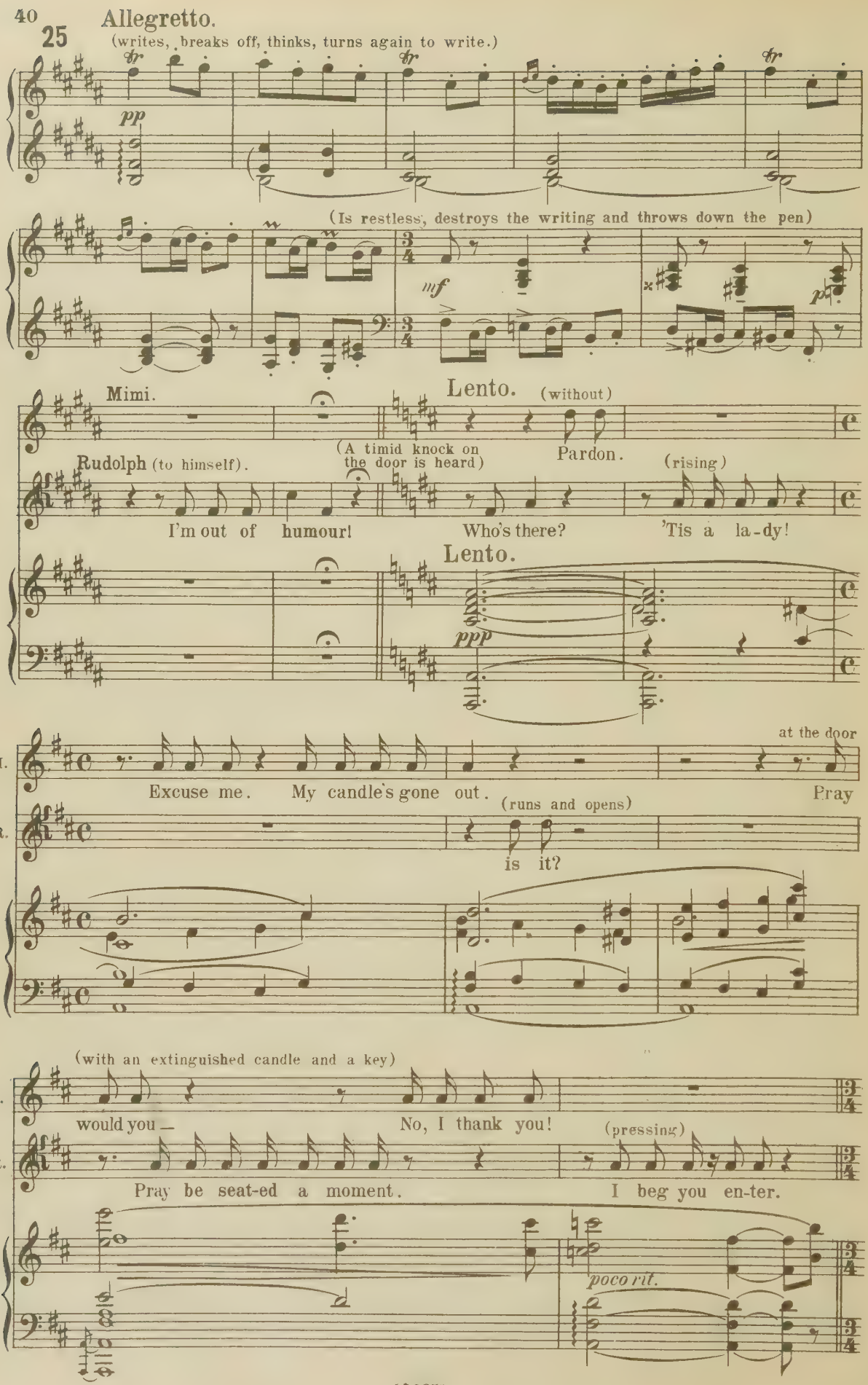
Rudolph. (on the landing near the open door holding up the candle.)

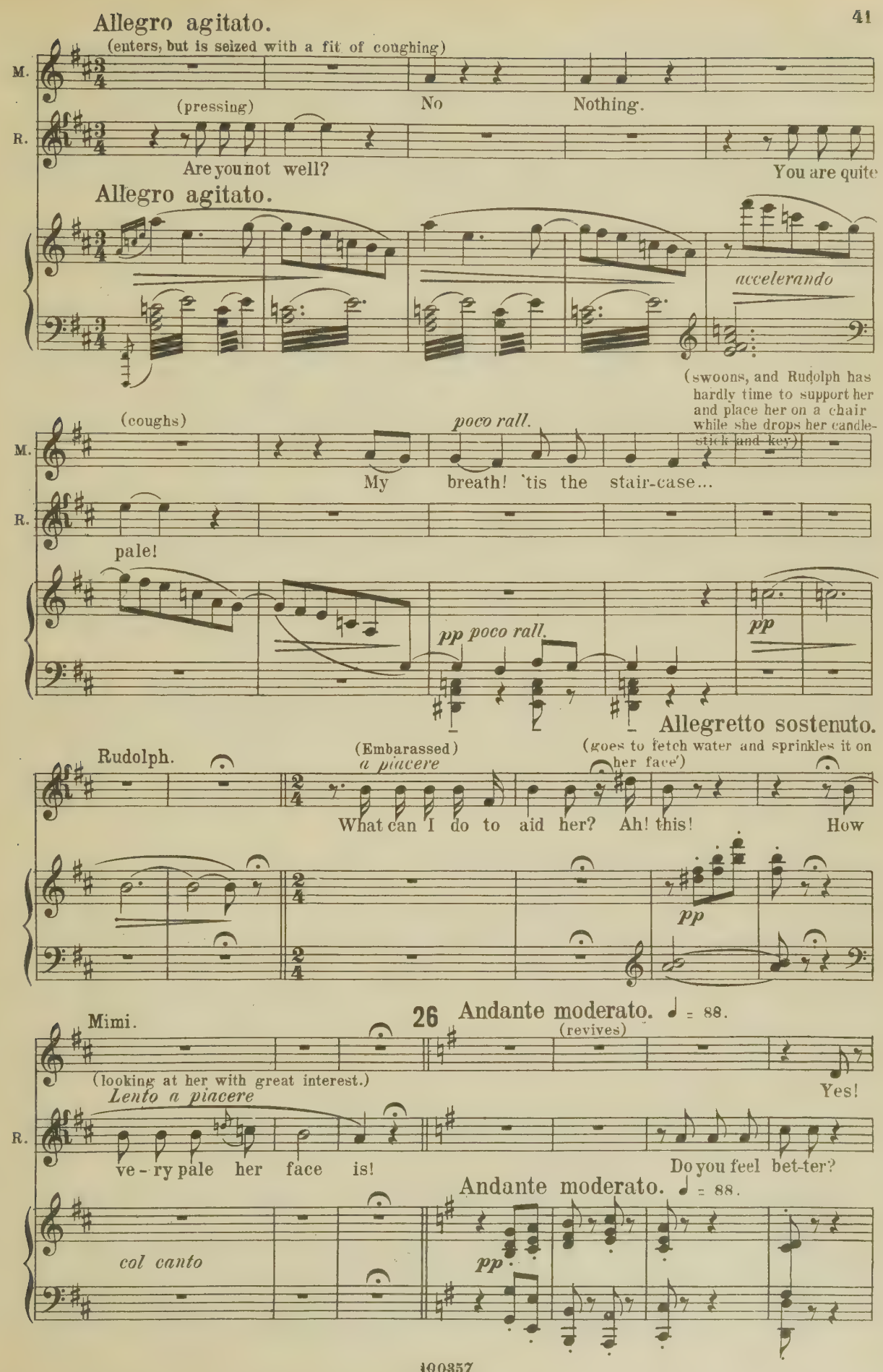
Marcel. (from without). Go slowly!

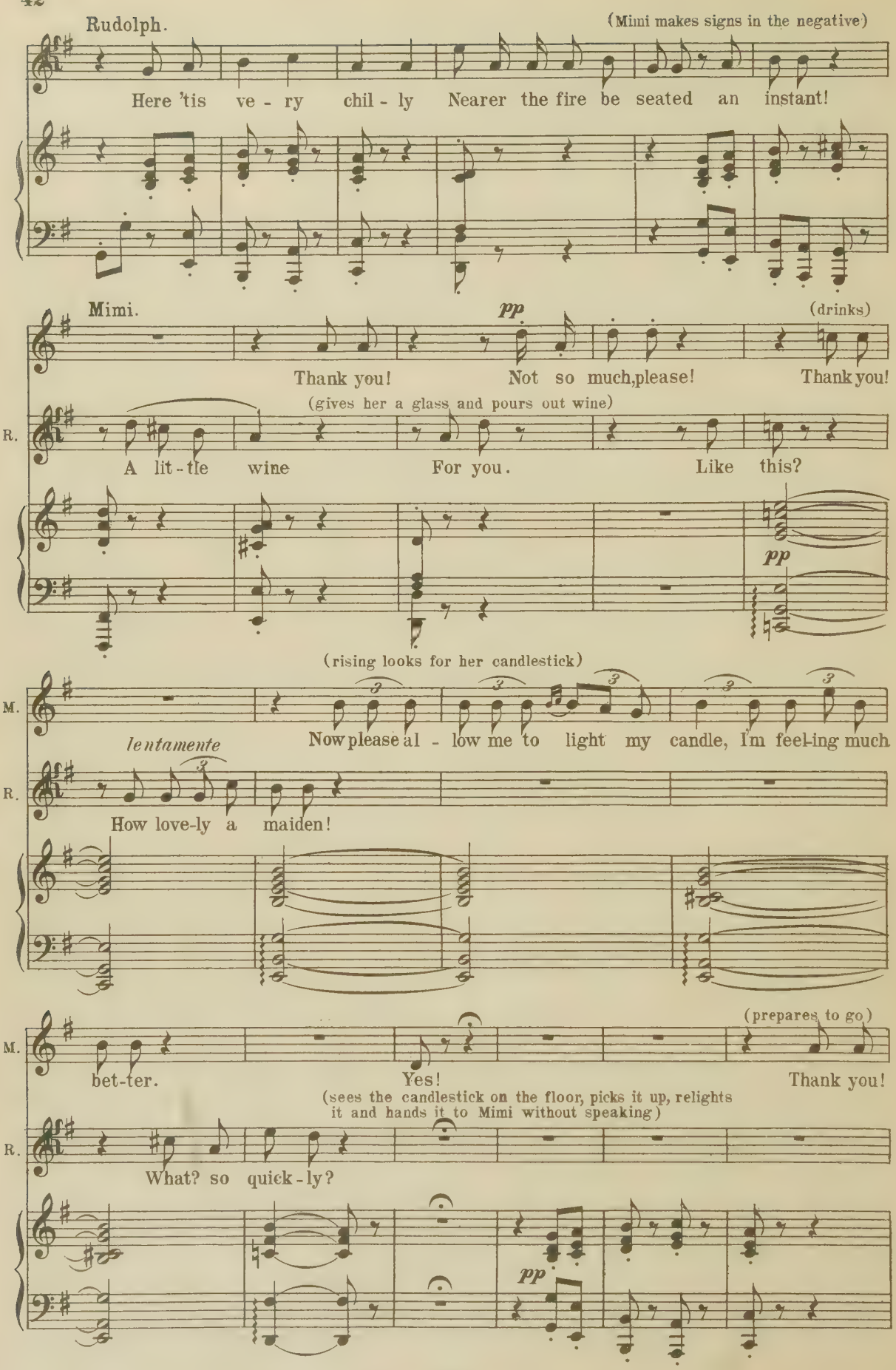
Look to the staircase; keep well to the handrail.

pp

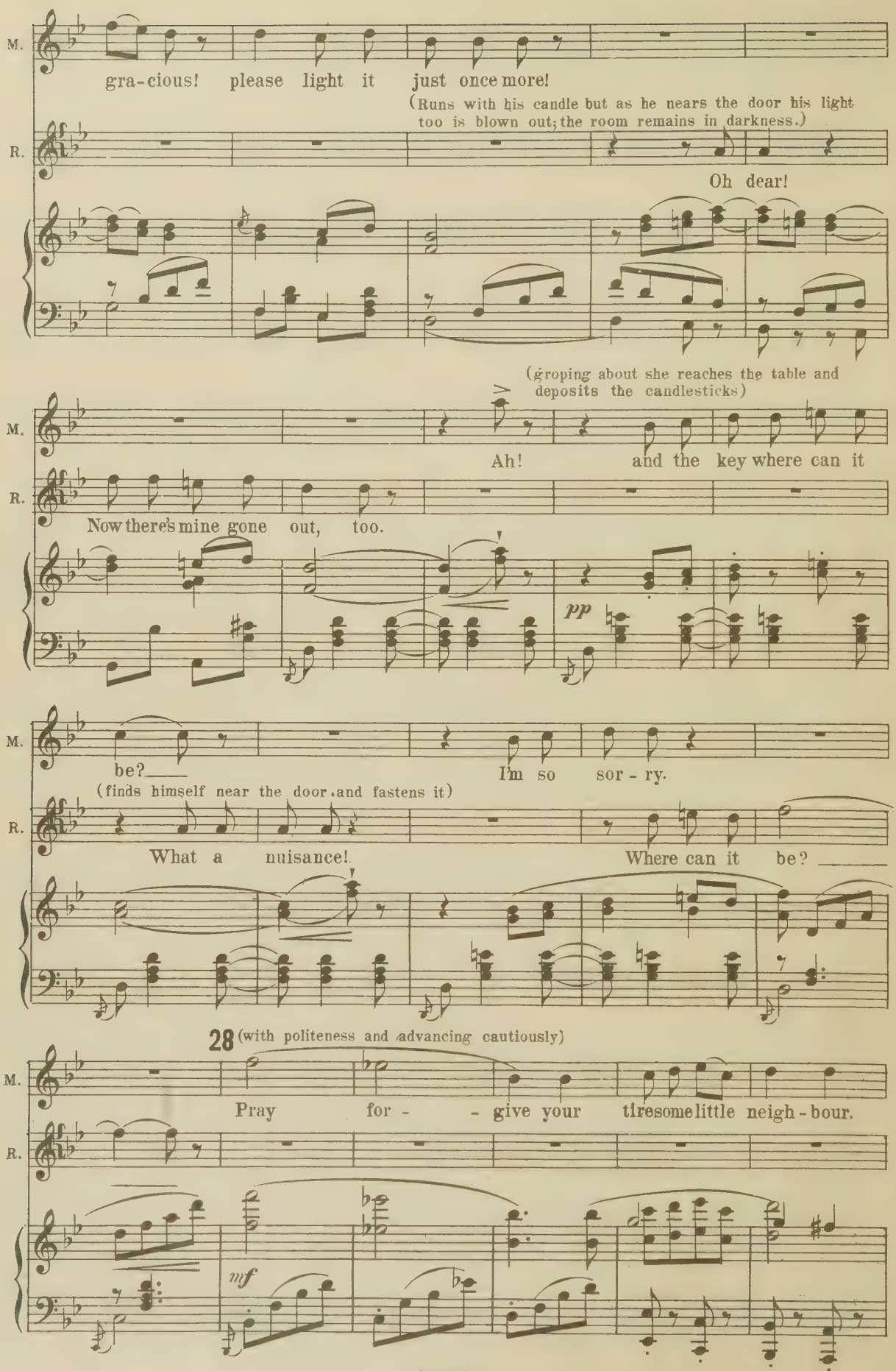

(the voices of Marcel, Schaunard and Colline continually receding)
Schaunard
(from without)
May the por-ter be damned!
Colline (from without)
How plagu-ing dark 'tis!
(noise as of one falling)
f
Rudolph.
rapidemente
(crying out)
f
Col-
C.
I have tumbled!
ff
ppp
R.
line, are you dead yet?
(further off)
Marcel.
Come quick-ly!
(In the distance from the bottom of the staircase)
C.
Not this time.
(Rudolph shuts the door, puts down the light clears a corner of the table, places on it pen and paper then sits down and sets himself to write after having put out the other candle which had remained burning.)
pp
a tempo
pp

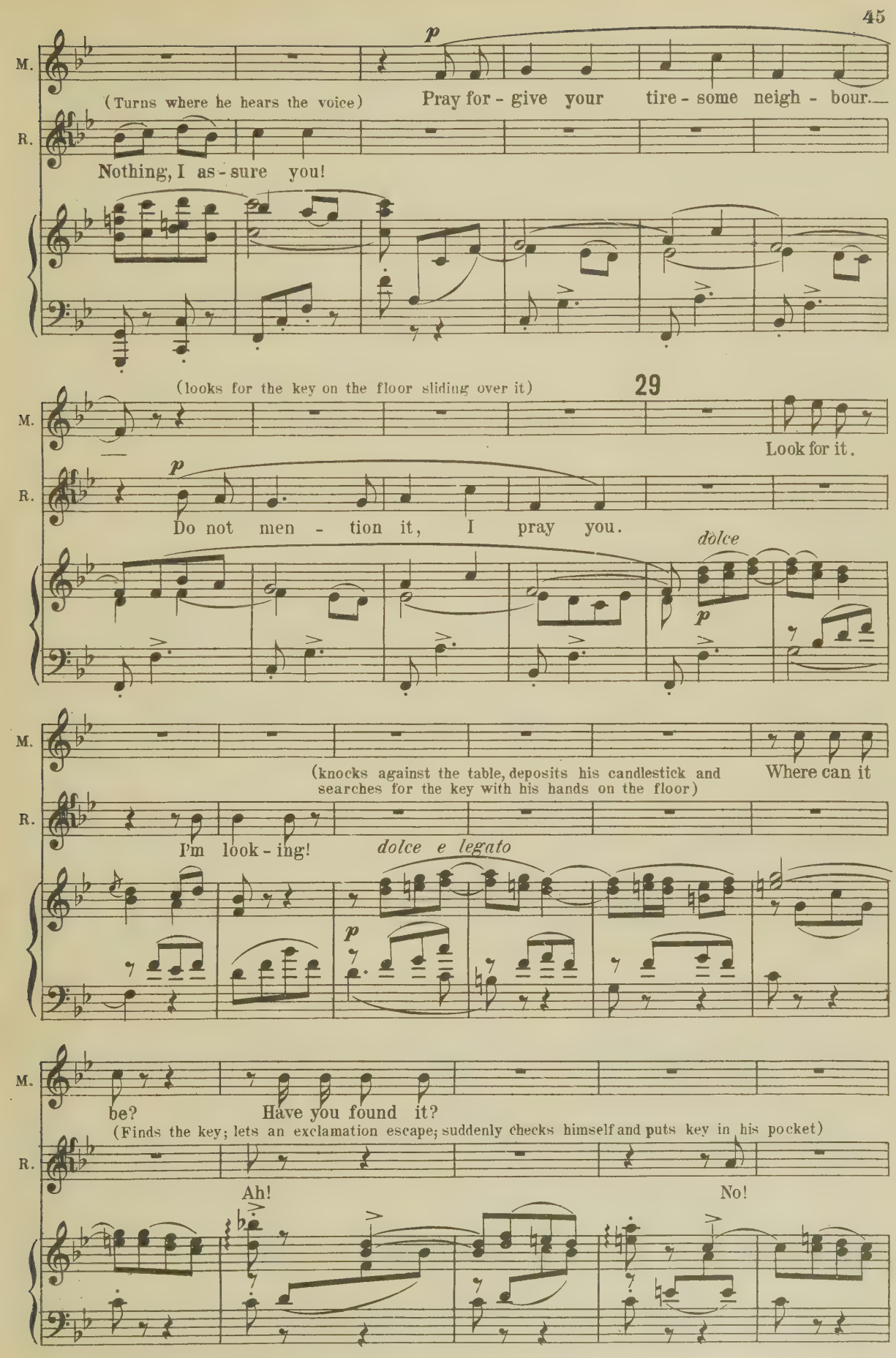

25
Allegretto.
(writes, breaks off, thinks, turns again to write.)
pp
(Is restless, destroys the writing and throws down the pen)
mf
p
Mimi.
Lento.
(without)
(A timid knock on the door is heard)
Pardon.
(rising)
Rudolph (to himself).
I'm out of humour!
Who's there?
'Tis a la-dy!
Lento.
ppp
at the door
M.
Excuse me. My candle's gone out.
Pray
R.
(runs and opens)
is it?
(with an extinguished candle and a key)
M.
would you —
No, I thank you!
(pressing)
R.
Pray be seat-ed a moment.
I beg you en-ter.
poco rit.

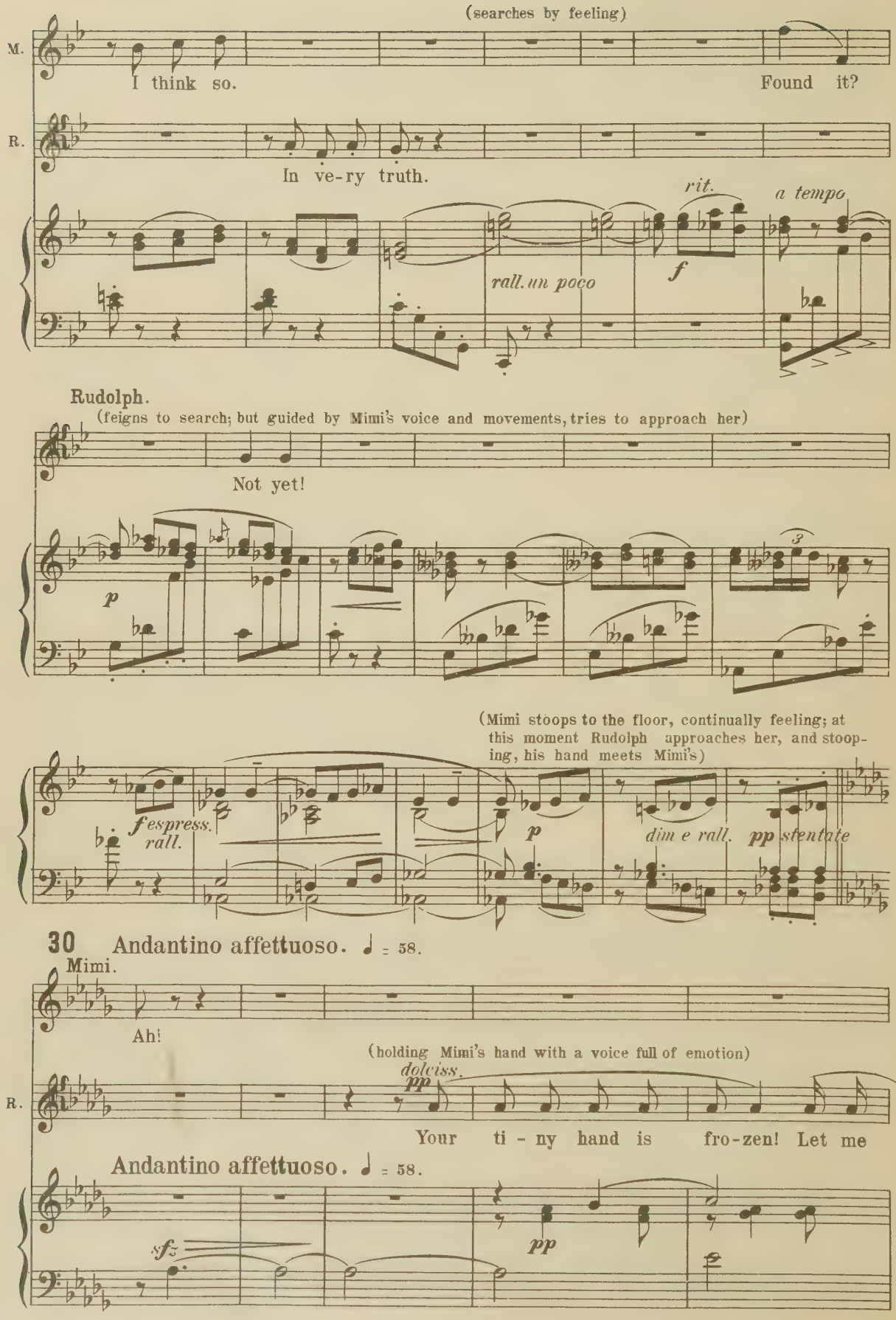

Allegro agitato.
(enters, but is seized with a fit of coughing)
M.
R.
(pressing)
No
Nothing.
Are you not well?
You are quite
Allegro agitato.
accelerando
(swoons, and Rudolph has hardly time to support her and place her on a chair while she drops her candle-stick and key)
(coughs)
poco rall.
My breath! 'tis the stair-case...
pale!
pp poco rall.
pp
Allegretto sostenuto.
Rudolph.
(Embarassed)
a piacere
(goes to fetch water and sprinkles it on her face)
What can I do to aid her? Ah! this!
How
pp
26
Andante moderato. ♩ = 88.
Mimi.
(revives)
(looking at her with great interest.)
Lento a piacere
Yes!
ve - ry pale her face is!
Do you feel bet-ter?
Andante moderato. ♩ = 88.
col canto
pp

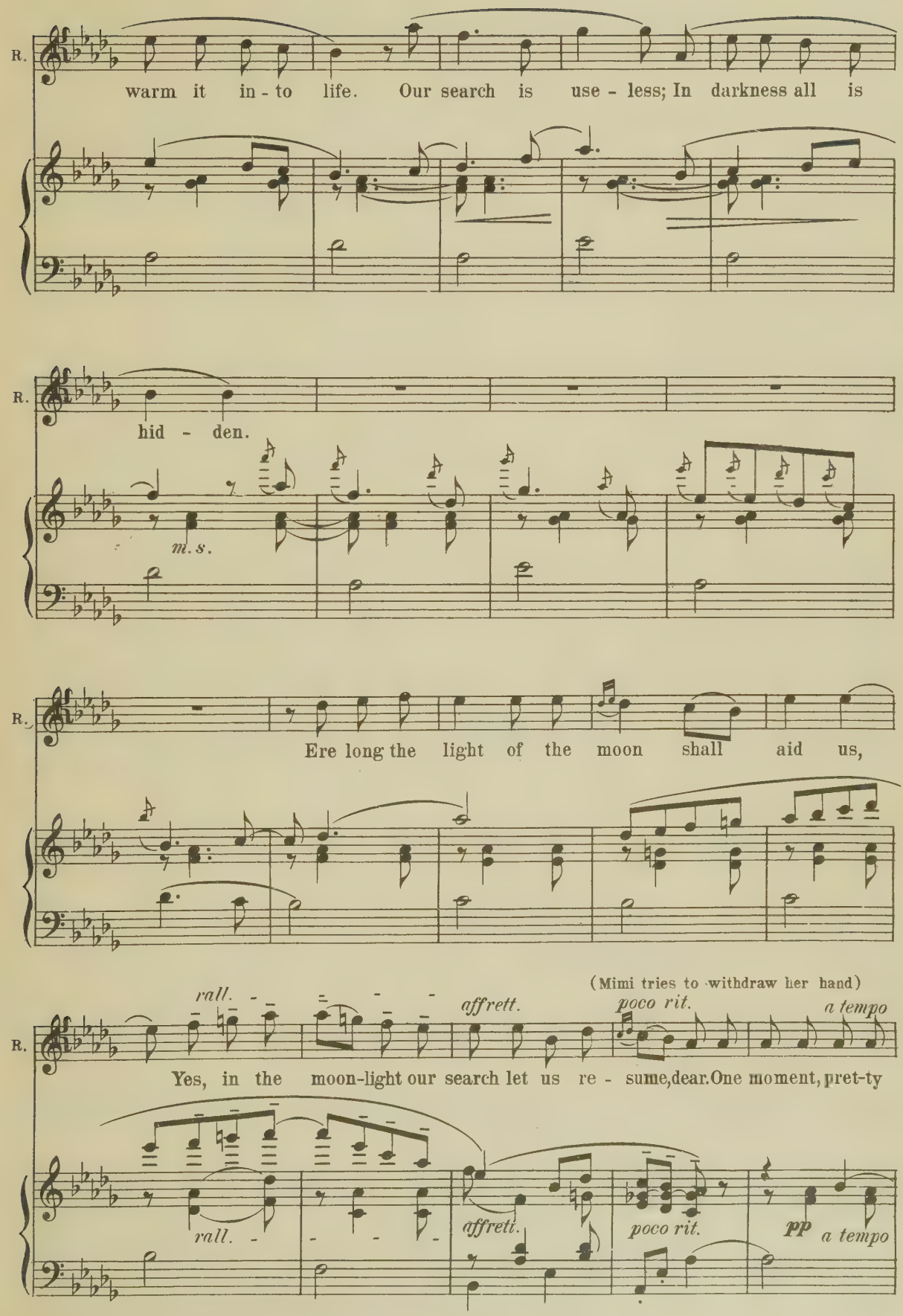

Rudolph.
(Mimi makes signs in the negative)
Here 'tis ve - ry chil - ly Nearer the fire be seated an instant!
Mimi.
pp
(drinks)
Thank you! Not so much,please! Thank you!
(gives her a glass and pours out wine)
R.
A lit - tle wine For you. Like this?
pp
(rising looks for her candlestick)
M.
Now please al - low me to light my candle, I'm feel-ing much
lentamente
R.
How love-ly a maiden!
M.
(prepares to go)
bet-ter. Yes! Thank you!
(sees the candlestick on the floor, picks it up, relights it and hands it to Mimi without speaking)
R.
What? so quick - ly?
pp

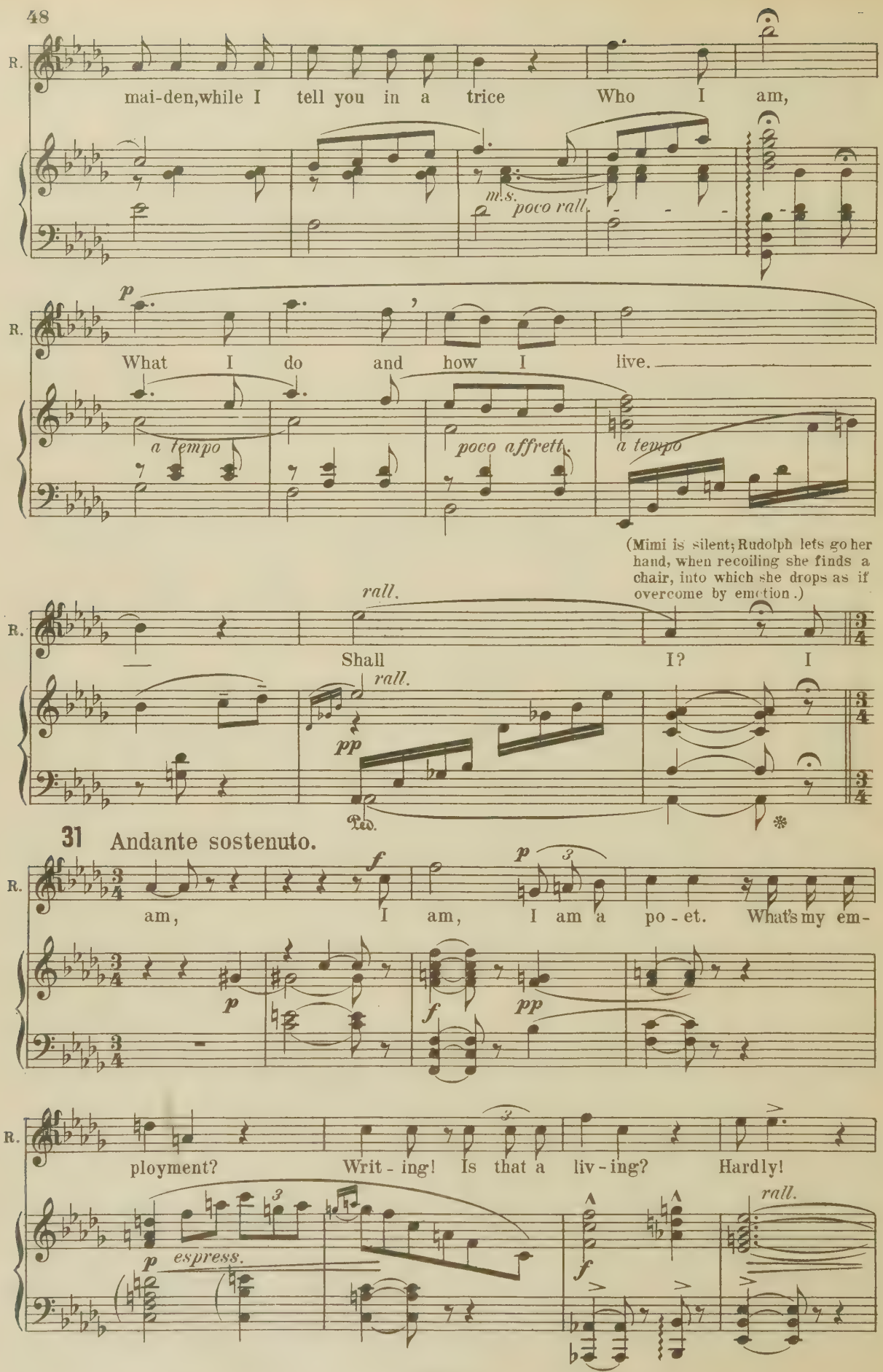
27 (outside) a piacere
M.
Now good evening.
Oh! how
R.
(accompanies her to the door)
rall. dolce
(returns suddenly to the table)
Now good evening.
pp
rall.
col canto
Un poco più mosso.
Mimi.
(re-entering but stops on the threshold of the door which remains open)
stu - - pid, how stu - pid, the key of my poor cham - ber
p con agitazione
M.
where can I have left it?
Rudolph.
Come, stand not in the door - -
mf
(Mimi's light goes out)
M.
Good
R.
way, your can - dle is flick'-ring in the wind
dolce

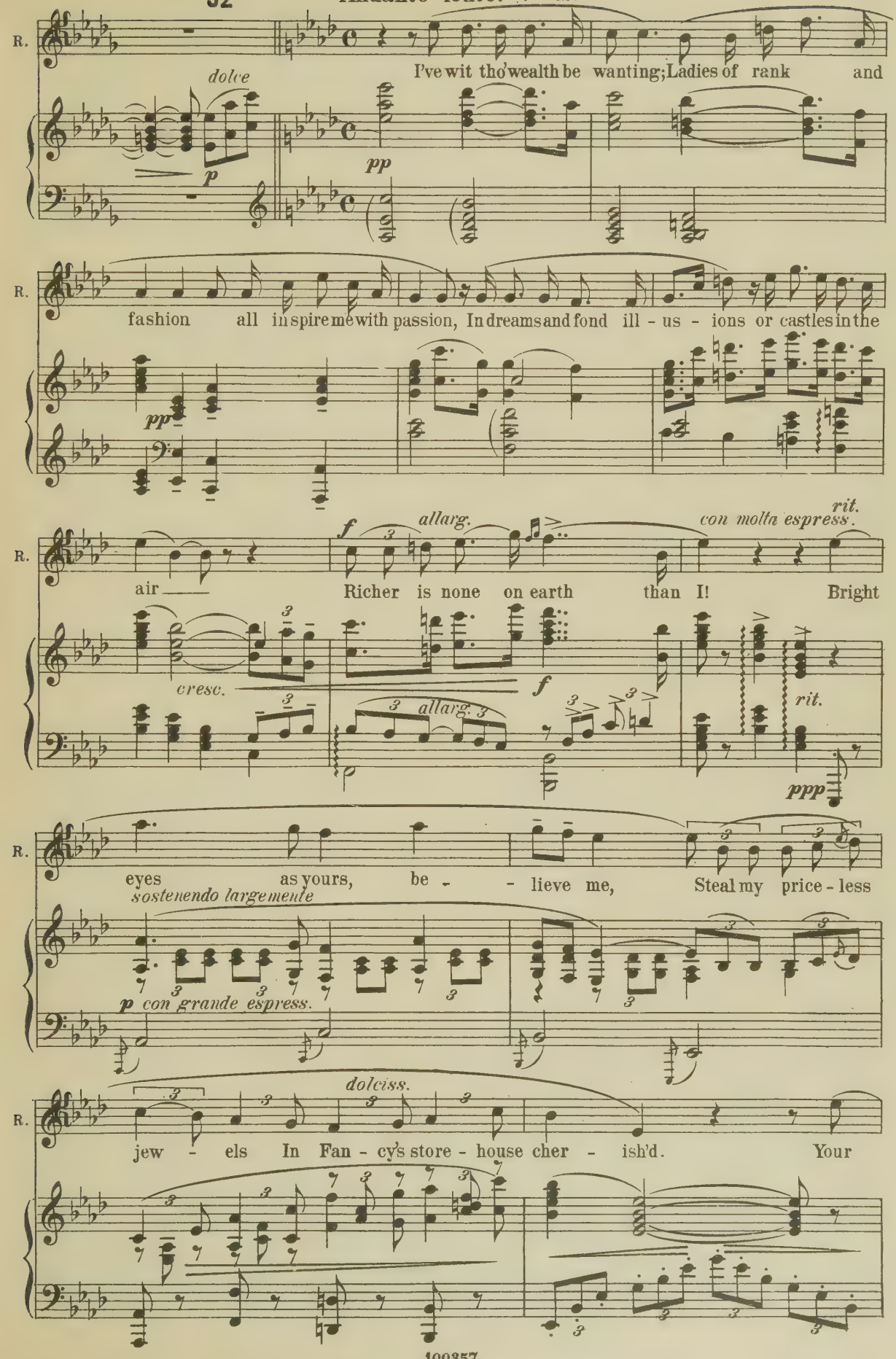

M.
gra-cious! please light it just once more!
(Runs with his candle but as he nears the door his light too is blown out; the room remains in darkness.)
R.
Oh dear!
(groping about she reaches the table and deposits the candlesticks)
M.
Ah! and the key where can it
R.
Now there's mine gone out, too.
pp
M.
be?
I'm so sor - ry.
(finds himself near the door and fastens it)
R.
What a nuisance!
Where can it be?
28
(with politeness and advancing cautiously)
M.
Pray for - - give your tiresome little neigh - bour.
R.
mf

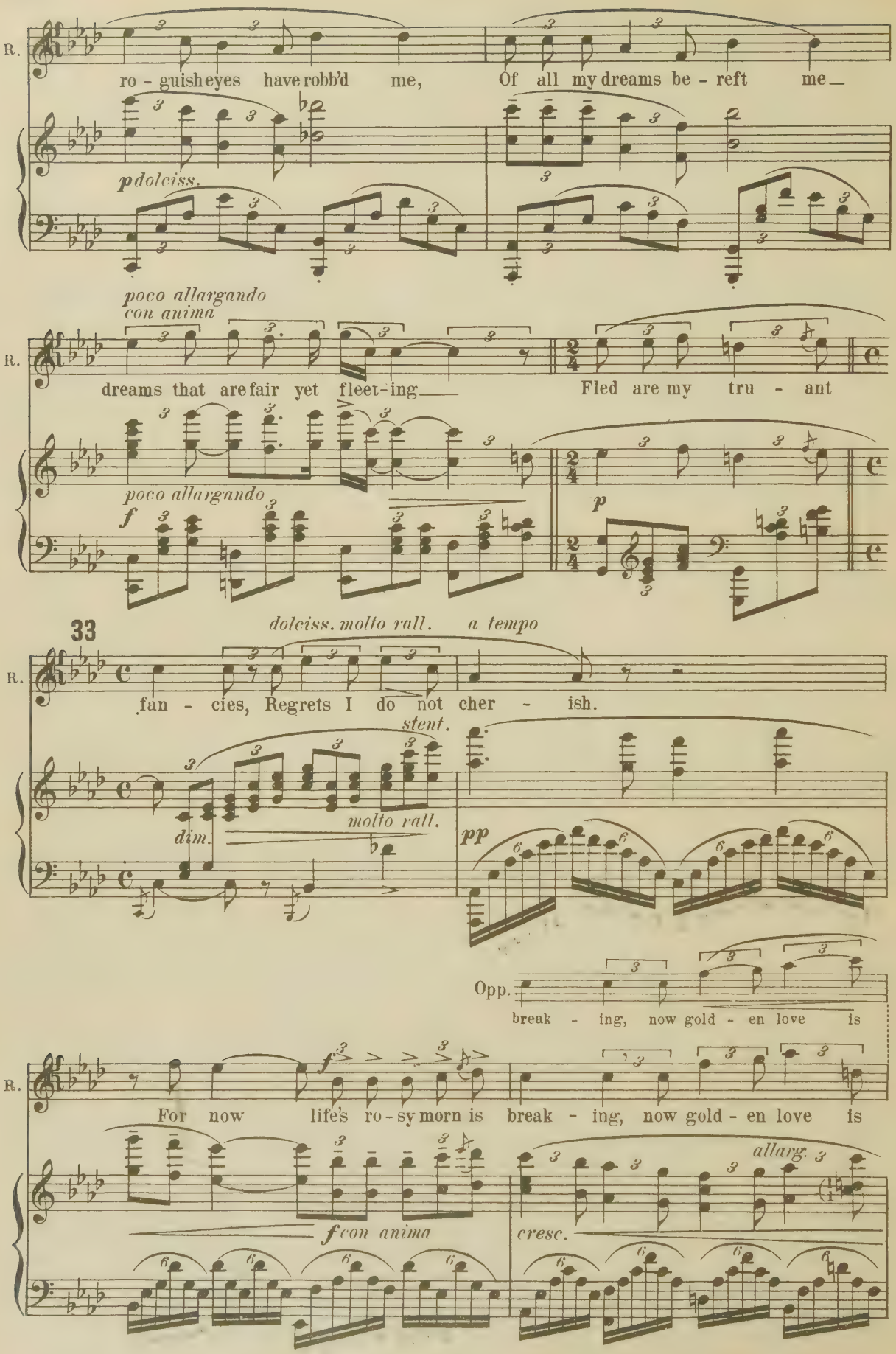

M.
R.
p
(Turns where he hears the voice)
Pray for - give your tire - some neigh - bour.
Nothing, I as - sure you!
(looks for the key on the floor sliding over it)
29
Look for it.
p
Do not men - tion it, I pray you.
dolce
p
(knocks against the table, deposits his candlestick and searches for the key with his hands on the floor)
Where can it
I'm look - ing!
dolce e legato
p
be?
Have you found it?
(Finds the key; lets an exclamation escape; suddenly checks himself and puts key in his pocket)
Ah!
No!

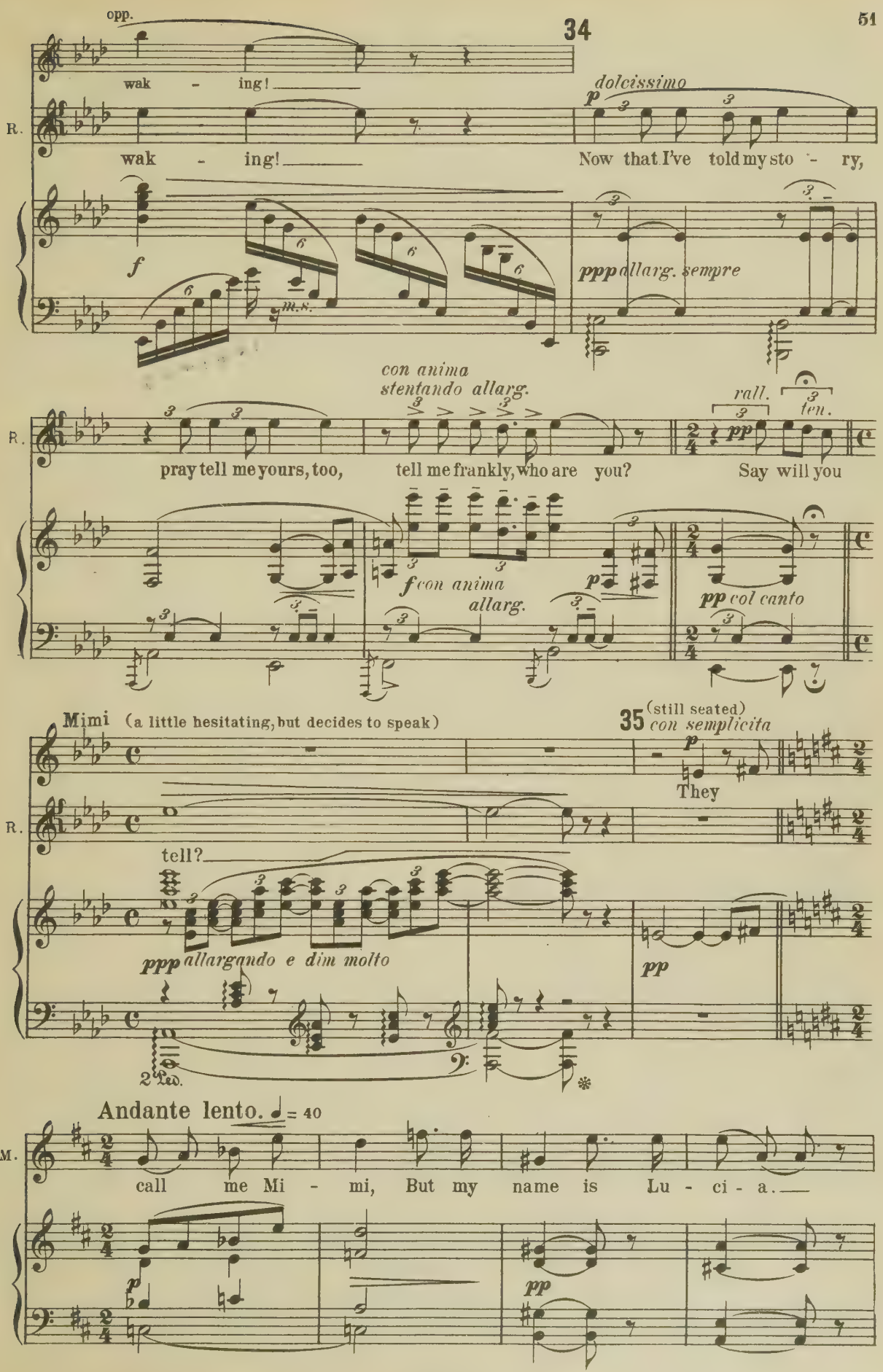

(searches by feeling)
M.
I think so.
Found it?
R.
In ve-ry truth.
rit.
a tempo
rall. un poco
f
Rudolph.
(feigns to search; but guided by Mimi's voice and movements, tries to approach her)
Not yet!
p
(Mimi stoops to the floor, continually feeling; at this moment Rudolph approaches her, and stooping, his hand meets Mimi's)
f espress.
rall.
p
dim e rall.
pp stentato
30 Andantino affettuoso. ♩ = 58.
Mimi.
Ah!
(holding Mimi's hand with a voice full of emotion)
dolciss.
pp
R.
Your ti - ny hand is fro-zen! Let me
Andantino affettuoso. ♩ = 58.
sfz
pp

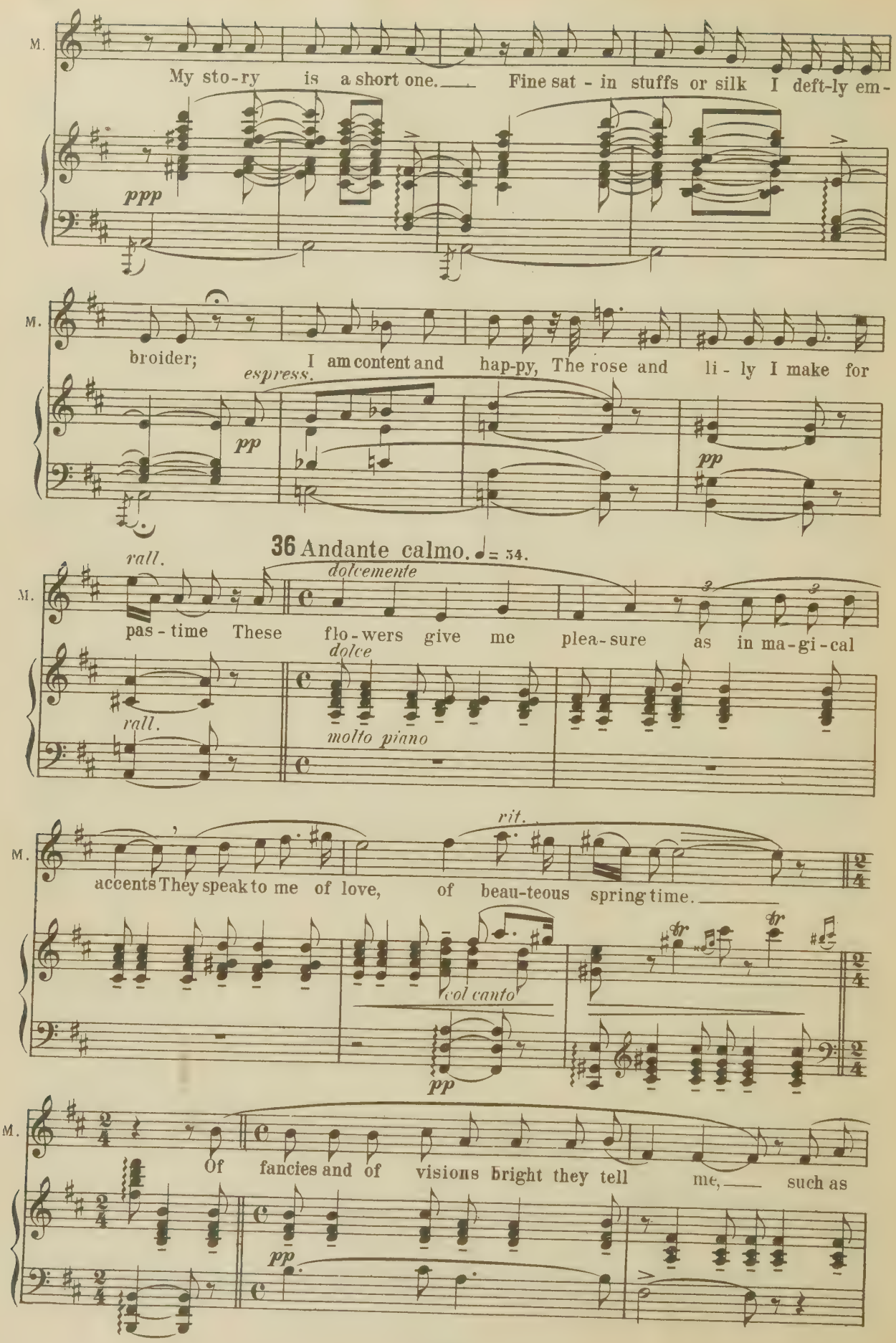

R.
warm it in - to life. Our search is use - less; In darkness all is
R.
hid - den.
m. s.
R.
Ere long the light of the moon shall aid us,
(Mimi tries to withdraw her hand)
rall.
affrett.
poco rit.
a tempo
R.
Yes, in the moon-light our search let us re - sume, dear. One moment, pret-ty
rall.
affrett.
poco rit.
pp
a tempo

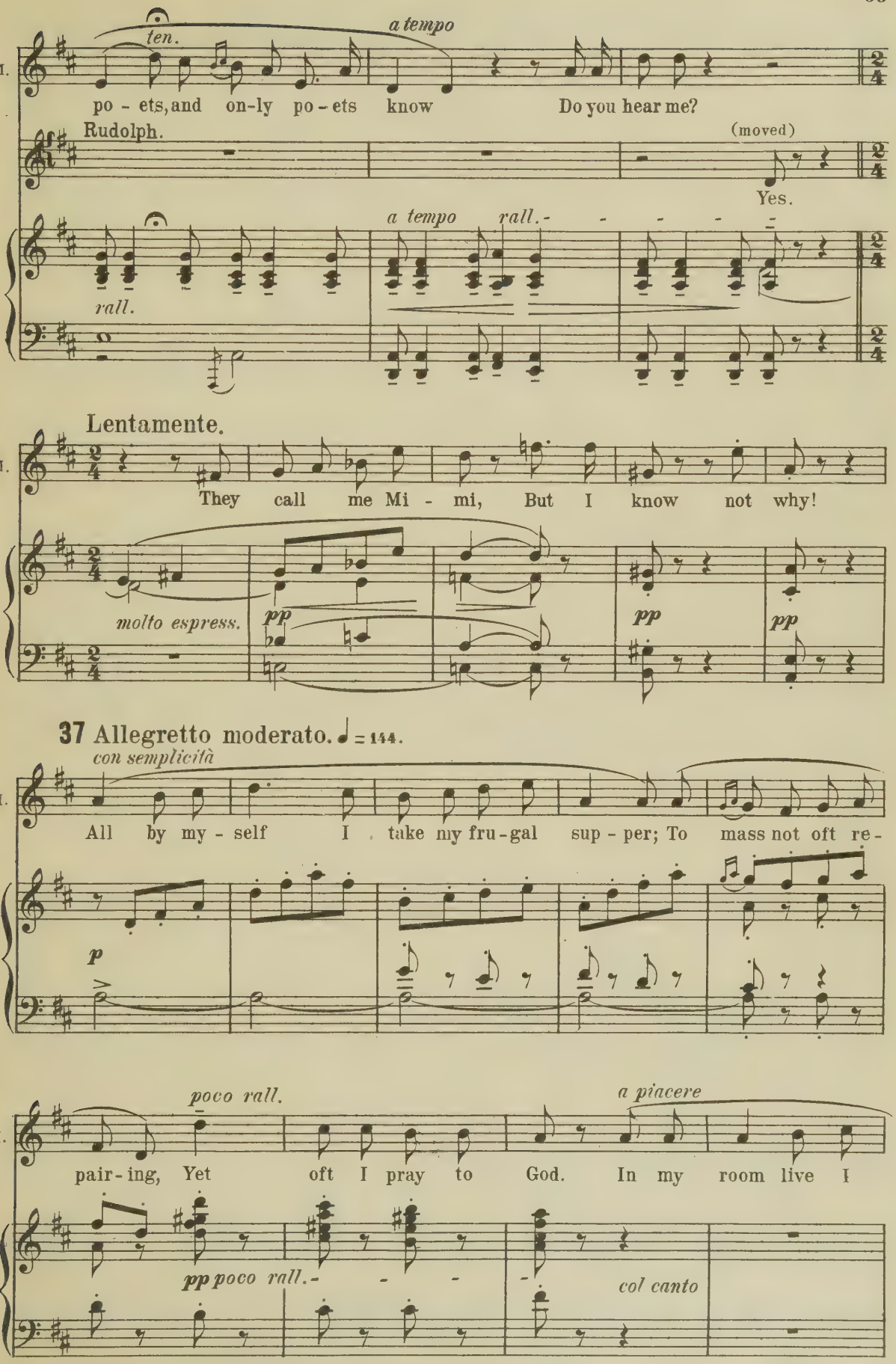

R.
mai-den, while I tell you in a trice Who I am,
m.s.
poco rall.
p
What I do and how I live.
a tempo
poco affrett.
a tempo
(Mimi is silent; Rudolph lets go her hand, when recoiling she finds a chair, into which she drops as if overcome by emotion.)
rall.
Shall I? I
rall.
pp
Ped.
31 Andante sostenuto.
f
p
am, I am, I am a po - et. What's my em-
p
f
pp
ployment? Writ - ing! Is that a liv - ing? Hardly!
p espress.
f
rall.


R.
dolce
p
pp
I've wit tho' wealth be wanting; Ladies of rank and
R.
pp
fashion all inspire me with passion, In dreams and fond ill - us - ions or castles in the
R.
f
allarg.
con molta espress.
rit.
air
Richer is none on earth than I! Bright
cresc.
f
allarg.
rit.
ppp
R.
eyes as yours, be - - lieve me, Steal my price - less
sostenendo largamente
p con grande espress.
R.
dolciss.
jew - els In Fan - cy's store - house cher - ish'd. Your

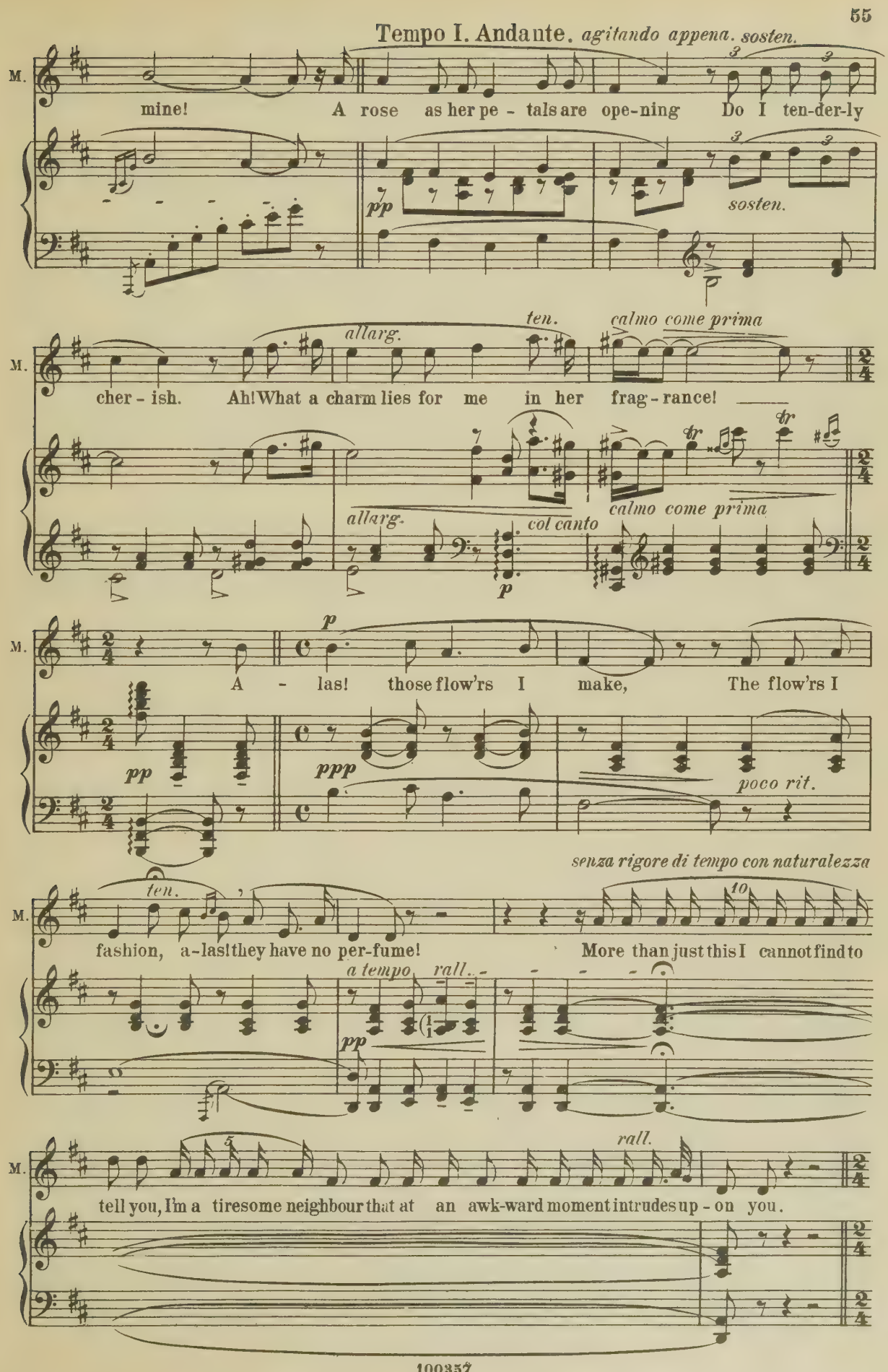

R.
ro - guish eyes have robb'd me, Of all my dreams be - reft me_
pdolciss.
poco allargando
con anima
dreams that are fair yet fleet - ing_
Fled are my tru - ant
poco allargando
f
p
33
dolciss. molto rall. a tempo
fan - cies, Regrets I do not cher - ish.
stent.
molto rall.
dim.
pp
Opp.
break - ing, now gold - en love is
For now life's ro - sy morn is break - ing, now gold - en love is
f con anima
allarg.
cresc.


opp.
34
wak - ing!
R.
wak - ing!
dolcissimo
Now that I've told my sto - ry,
ppp allarg. sempre
con anima
stentando allarg.
rall.
ten.
pray tell me yours, too,
tell me frankly, who are you?
Say will you
f con anima
allarg.
pp col canto
Mimi (a little hesitating, but decides to speak)
35 (still seated)
con semplicita
They
tell?
ppp allargando e dim molto
pp
2 Ped.
Andante lento. ♩= 40
M.
call me Mi - mi, But my name is Lu - ci - a.
pp


M.
My sto-ry is a short one. Fine sat - in stuffs or silk I deft-ly em-
ppp
M.
broider; I am content and hap-py, The rose and li - ly I make for
espress.
pp
pp
36 Andante calmo. ♩= 54.
rall.
dolcemente
M.
pas - time These flo - wers give me plea - sure as in ma - gi - cal
dolce
rall.
molto piano
rit.
M.
accents They speak to me of love, of beau-teous spring time.
col canto
pp
M.
Of fancies and of visions bright they tell me, such as
pp


ten.
a tempo
M.
po - ets, and on-ly po - ets know Do you hear me?
Rudolph.
(moved)
Yes.
rall.
a tempo
rall.
Lentamente.
M.
They call me Mi - mi, But I know not why!
molto espress.
pp
pp
pp
37 Allegretto moderato. ♩ = 144.
con semplicità
M.
All by my - self I take my fru-gal sup - per; To mass not oft re -
p
poco rall.
a piacere
M.
pair-ing, Yet oft I pray to God. In my room live I
pp poco rall.
col canto

a tempo
M
lone - ly, Up at the top there in my lit - tle cham - ber
pp a tempo
poco rall.
M.
A - bove the house-tops so loft - y.
pp poco rall.
38 Andante molto sostenuto.
con molto anima
M.
Yet the glad sun first greets me, Af - ter the frost is
pp
cresc. poco a poco
con grande espansione
allarg.
M.
o - ver. Spring's first sweet fra-grant kiss is mine! is
f
allarg.
a tempo con espressione intensa rall.
M.
mine! Her first bright sun - beam is
dim.
pp a tempo
rall.


Tempo I. Andante. agitando appena. sosten.
M.
mine! A rose as her pe - tals are ope-ning Do I ten-der-ly
pp
sosten.
ten.
allarg.
calmo come prima
cher - ish. Ah! What a charm lies for me in her frag - rance!
allarg.
col canto
p
calmo come prima
p
A - las! those flow'rs I make, The flow'rs I
pp
ppp
poco rit.
senza rigore di tempo con naturalezza
ten.
fashion, a-las! they have no per-fume! More than just this I cannot find to
a tempo
rall.
pp
rall.
tell you, I'm a tiresome neighbour that at an awk-ward moment intrudes up - on you.

39

Allegretto. ♩ = 100.

(At the shouts of his friends Rudolph is annoyed)

Marcel. *a piacere*

Hal-lo! you hear not!

(From the courtyard)

Schaunard. *a piacere*

Eh! Ru-dolph!

Colline. (from below) *a piacere*

Ho! Ru-dolph!

Allegretto. ♩=100.

col canto

p.

(Getting more annoyed Rudolph finds his way to the window and opens it to answer his friends in the courtyard; from the open window enter a few rays of moonlight brightening the room.)

Rudolph.

I have

Mar. Don't dawdle!

S. What has happen'd, Id - ler?

C. Po-et - aster, come!

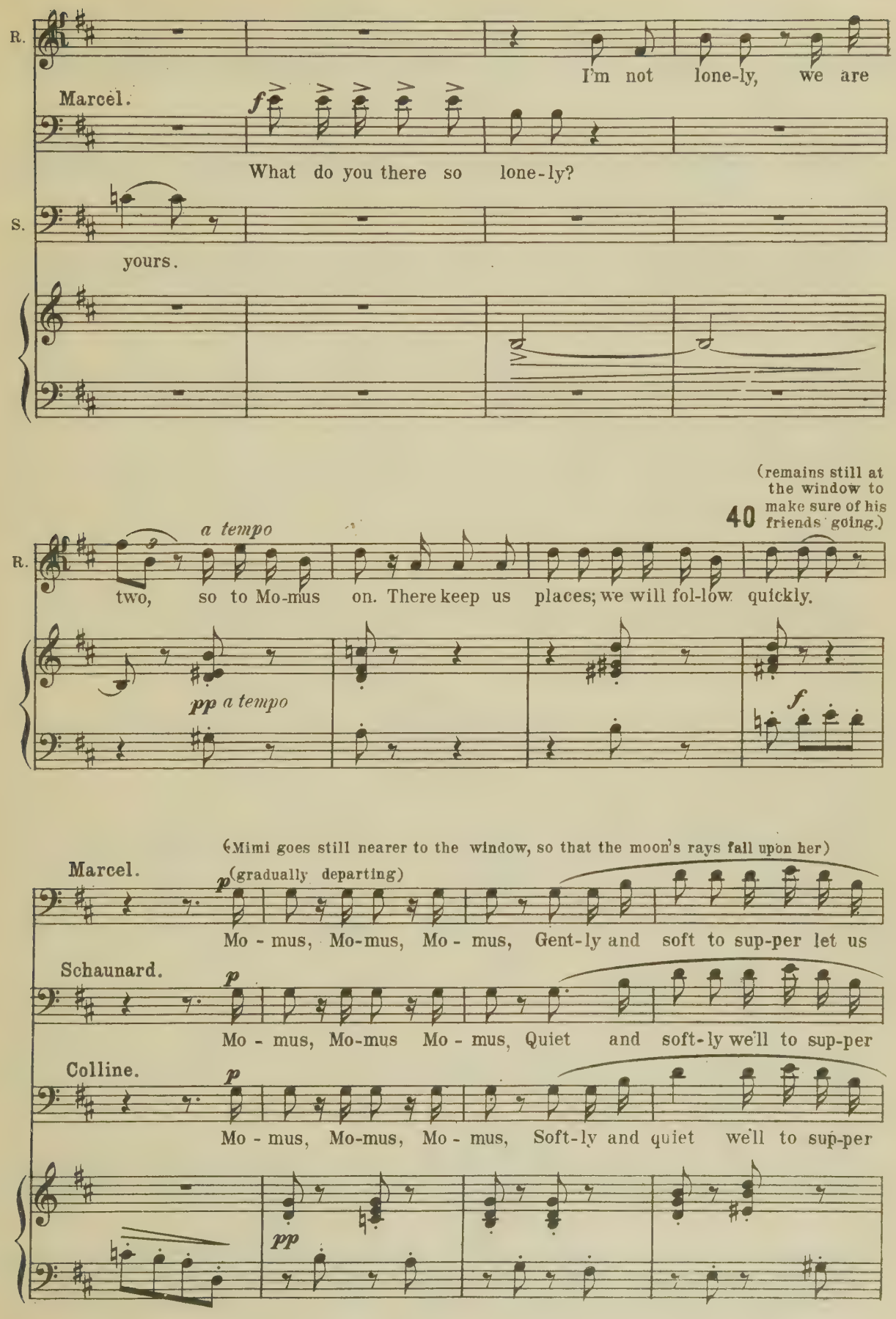
Mimi. (Approaching the window a little)

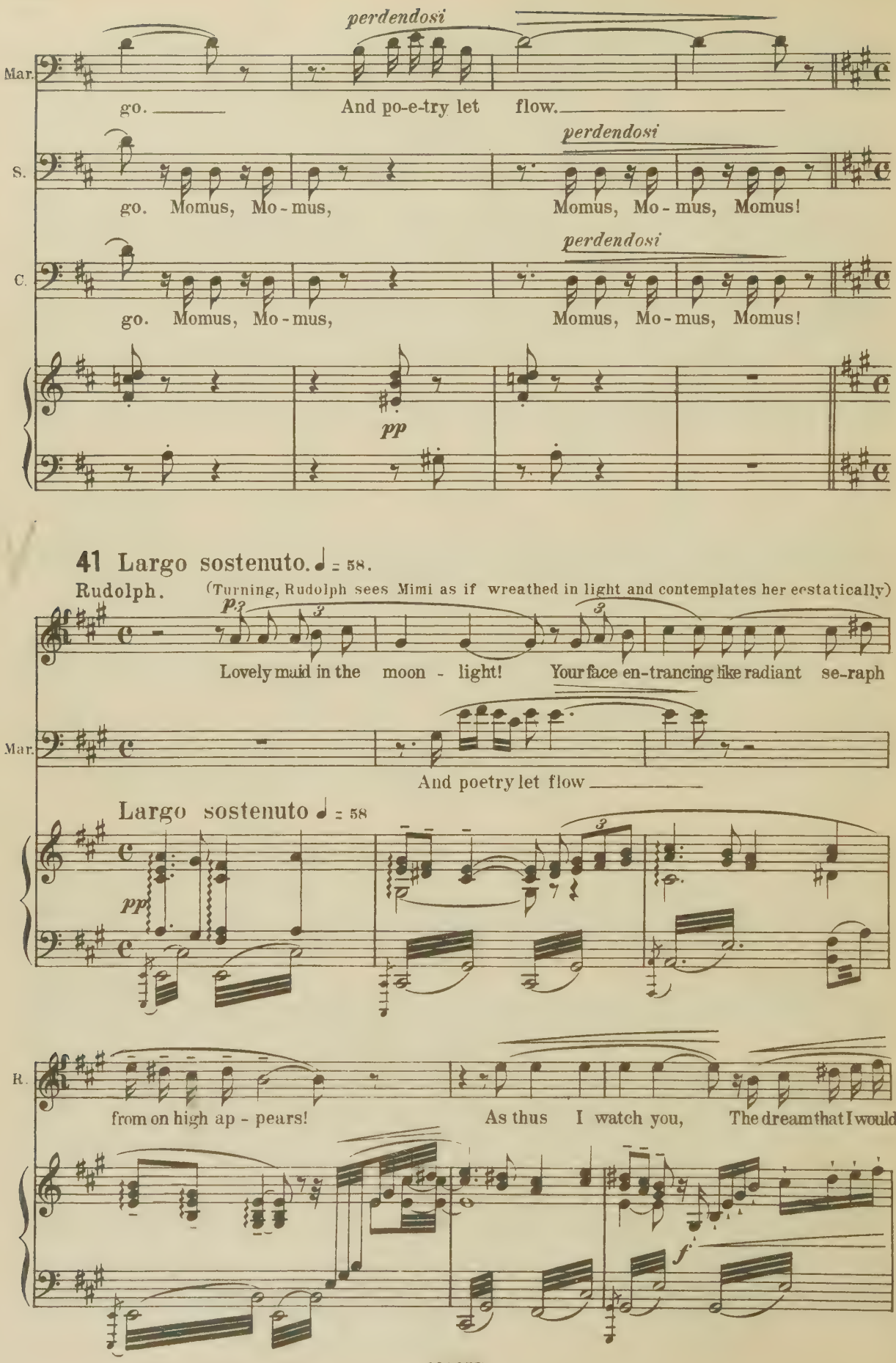
Who are they?

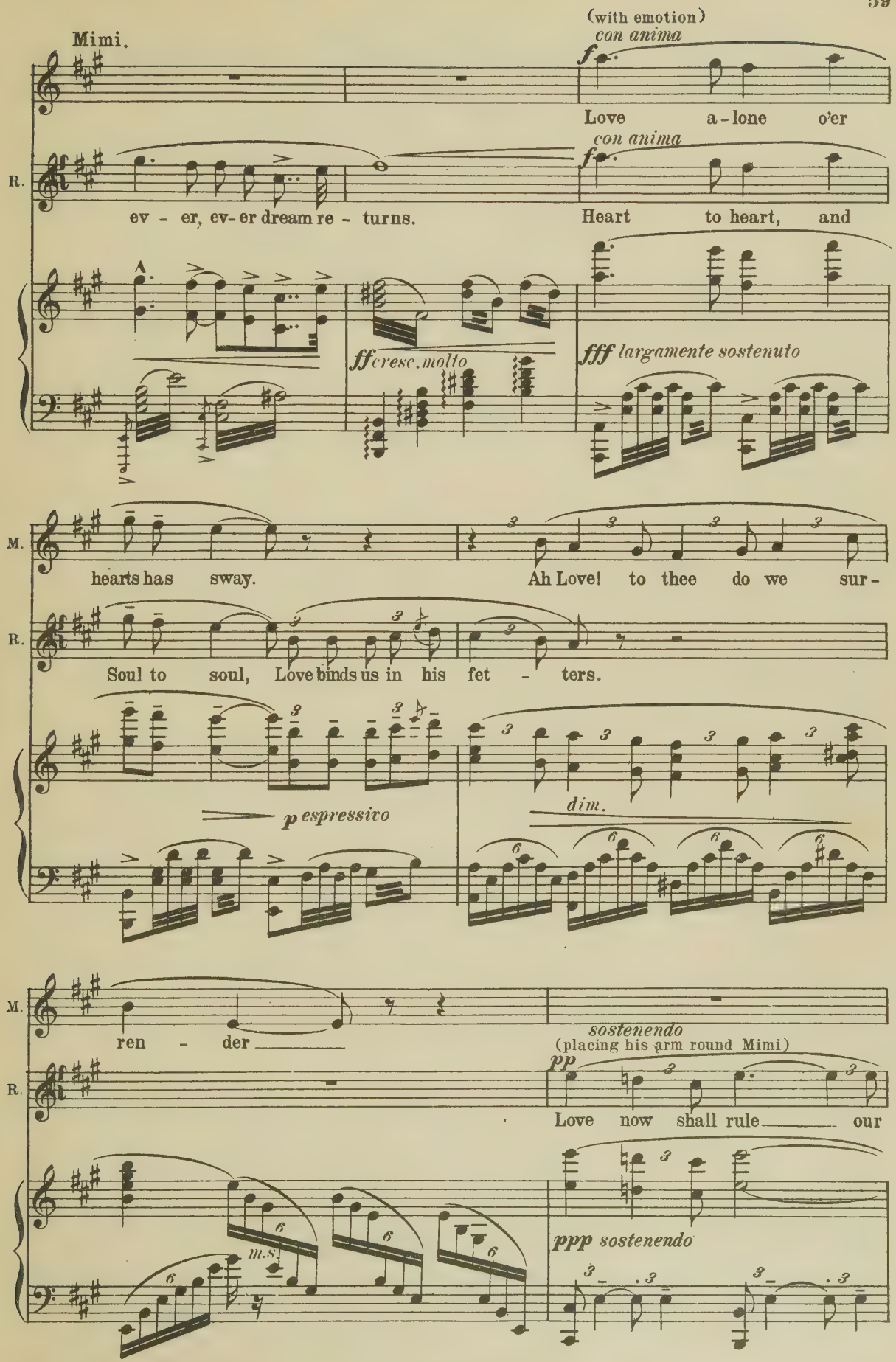
R. still three lines to fin - ish. (Turning to Mimi) My friends.

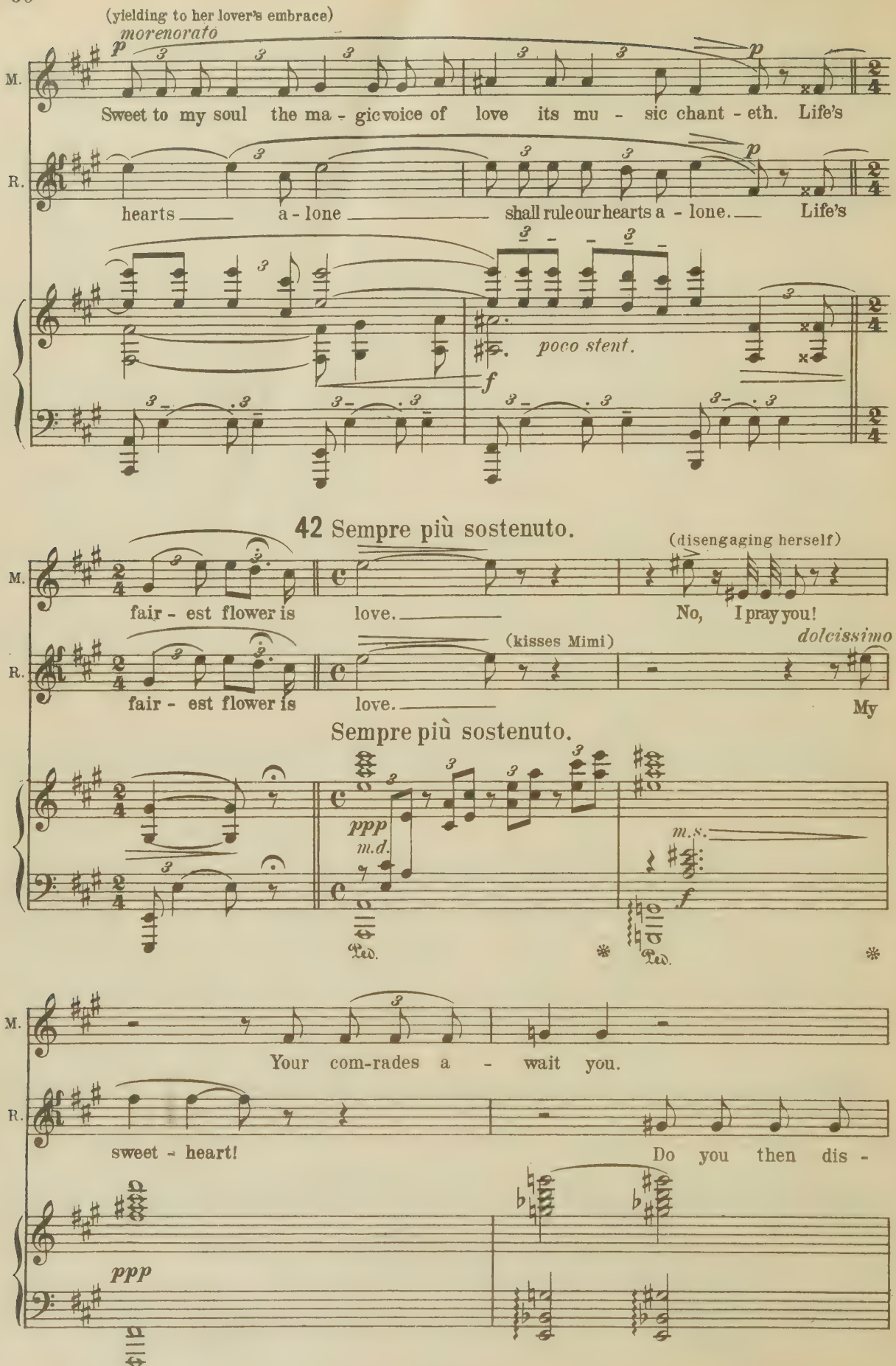
S. You will know they're

pp *pp*

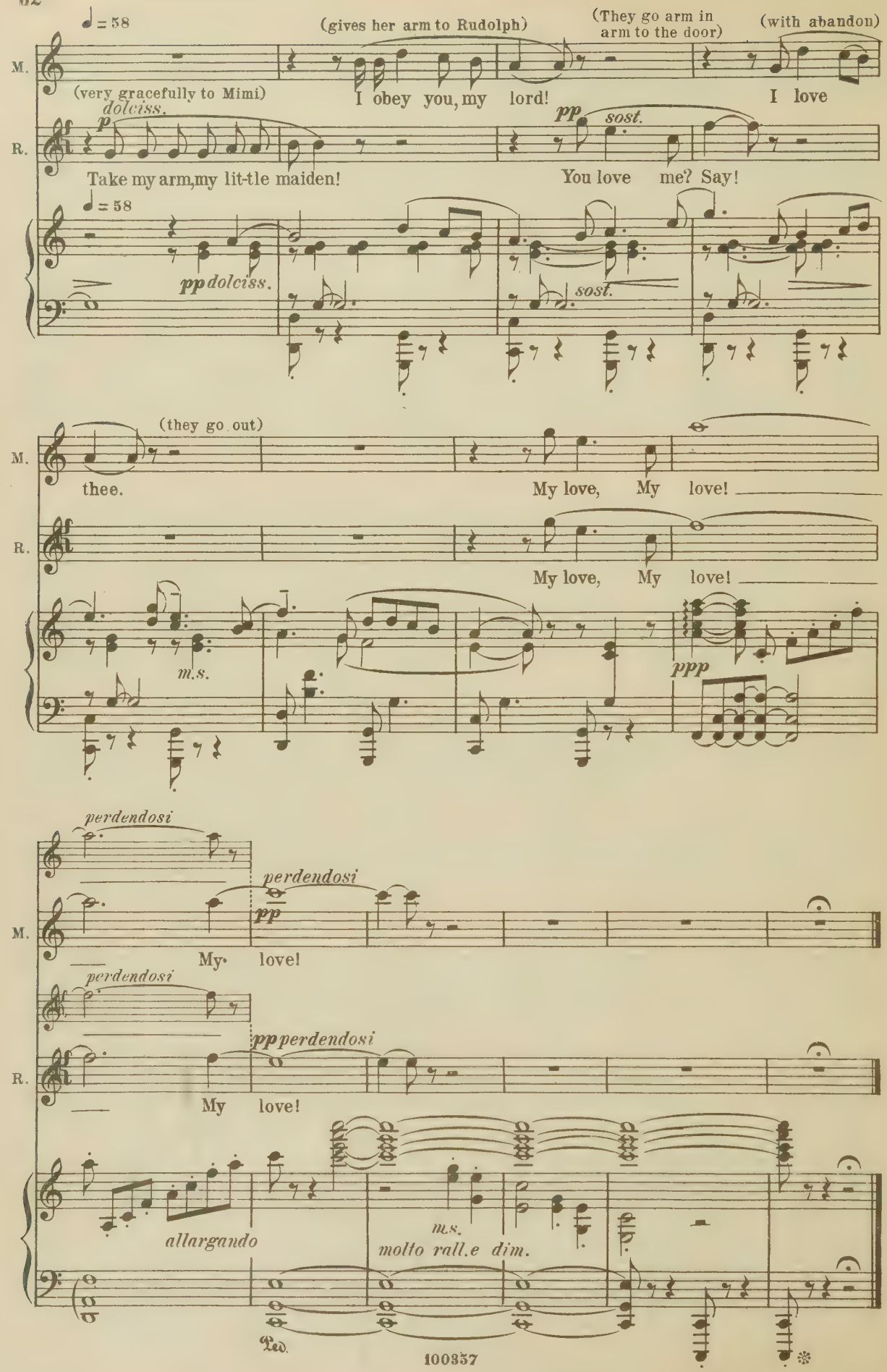

R.
I'm not lone-ly, we are
Marcel.
f
What do you there so lone-ly?
S.
yours.
(remains still at the window to make sure of his friends going.)
40
a tempo
R.
two, so to Mo-mus on. There keep us places; we will fol-low quickly.
pp a tempo
f
(Mimi goes still nearer to the window, so that the moon's rays fall upon her)
Marcel.
p (gradually departing)
Mo - mus, Mo-mus, Mo - mus, Gent-ly and soft to sup-per let us
Schaunard.
p
Mo - mus, Mo-mus Mo - mus, Quiet and soft-ly we'll to sup-per
Colline.
p
Mo - mus, Mo-mus, Mo - mus, Soft-ly and quiet we'll to sup-per
pp


perdendosi
Mar.
go.
And po-e-try let flow.
perdendosi
S.
go. Momus, Mo - mus,
Momus, Mo - mus, Momus!
perdendosi
C.
go. Momus, Mo - mus,
Momus, Mo - mus, Momus!
pp
41 Largo sostenuto. ♩ = 58.
Rudolph.
(Turning, Rudolph sees Mimi as if wreathed in light and contemplates her ecstatically)
p
Lovely maid in the moon - light!
Your face en-trancing like radiant se-raph
Mar.
And poetry let flow
Largo sostenuto ♩ = 58
pp
R.
from on high ap - pears!
As thus I watch you,
The dream that I would
f


Mimi.
(with emotion)
con anima
f
Love a-lone o'er
R.
con anima
f
ev - er, ev-er dream re - turns.
Heart to heart, and
ff cresc. molto
fff largamente sostenuto
M.
hearts has sway.
Ah Love! to thee do we sur-
R.
Soul to soul, Love binds us in his fet - ters.
p espressivo
dim.
M.
ren - der
sostenendo
(placing his arm round Mimi)
pp
R.
Love now shall rule our
m.s.
ppp sostenendo


(yielding to her lover's embrace)
morenorato
p
M.
Sweet to my soul the ma - gic voice of love its mu - sic chant - eth. Life's
R.
hearts a - lone shall rule our hearts a - lone. Life's
poco stent.
f
42 Sempre più sostenuto.
(disengaging herself)
fair - est flower is love. No, I pray you!
(kisses Mimi)
dolcissimo
My
Sempre più sostenuto.
ppp
m.d.
m.s.
Ped.
Your com-rades a - wait you.
sweet - heart! Do you then dis -

(hesitating)
rit.
(coquettishly)
M.
I should like-no, I dare not
Could I not come with
R.
(gently)
- miss me?
Say!
armonioso
ppp
m.d.
pppp
col canto
Ped.
Ped.
43 Calmo.
M.
you?
(surprised)
(insinuatingly)
R.
What? Mimì!
It would be much more pleasant here to stay, outside 'tis
Calmo.
espress.
(With great abandon)
rall. molto
(archly)
M.
I'll be al-ways near you!
Who knows, sir?
(lovingly aids Mimì to put on her shawl)
R.
chil-ly.
On re-turning?
rit. molto
rall. e dim. molto
pppp
pp


♩= 58
(gives her arm to Rudolph)
(They go arm in arm to the door)
(with abandon)
M.
(very gracefully to Mimi)
dolciss.
p
I obey you, my lord!
I love
R.
Take my arm, my lit-tle maiden!
pp sost.
You love me? Say!
♩= 58
pp dolciss.
sost.
(they go out)
M.
thee.
My love, My love!
R.
My love, My love!
m.s.
ppp
perdendosi
perdendosi
pp
M.
My love!
perdendosi
pp perdendosi
R.
My love!
allargando
m.s.
molto rall.e dim.
Ped.
100357

SECOND ACT.

"..... Gustave Colline, the great philosopher; Marcel, the great painter; Rudolph, the great poet; and Schaunard, the great musician — as they were wont to style themselves — regularly frequented the Café Momus where, being inseparable, they were nicknamed the four musketeers.

Indeed they always went about two together, played together, dined together, often without paying the bill, yet always with a beautiful harmony worthy of the Conservatoire Orchestra."

Mademoiselle Musetta was a pretty girl of twenty.....

Very coquettish; rather ambitious; but without any pretentions to spelling.

Oh, those delightful suppers in the Quartier Latin!

A perpetual alternative between a blue brougham and an omnibus; between the Rue Breda and the Quartier Latin.

Well, what of that? From time to time I feel the need of breathing the atmosphere of such a life as this. My madcap existence is like a song; each of my love-episodes forms a verse of it; but Marcel is its refrain.

100357

Second Act.

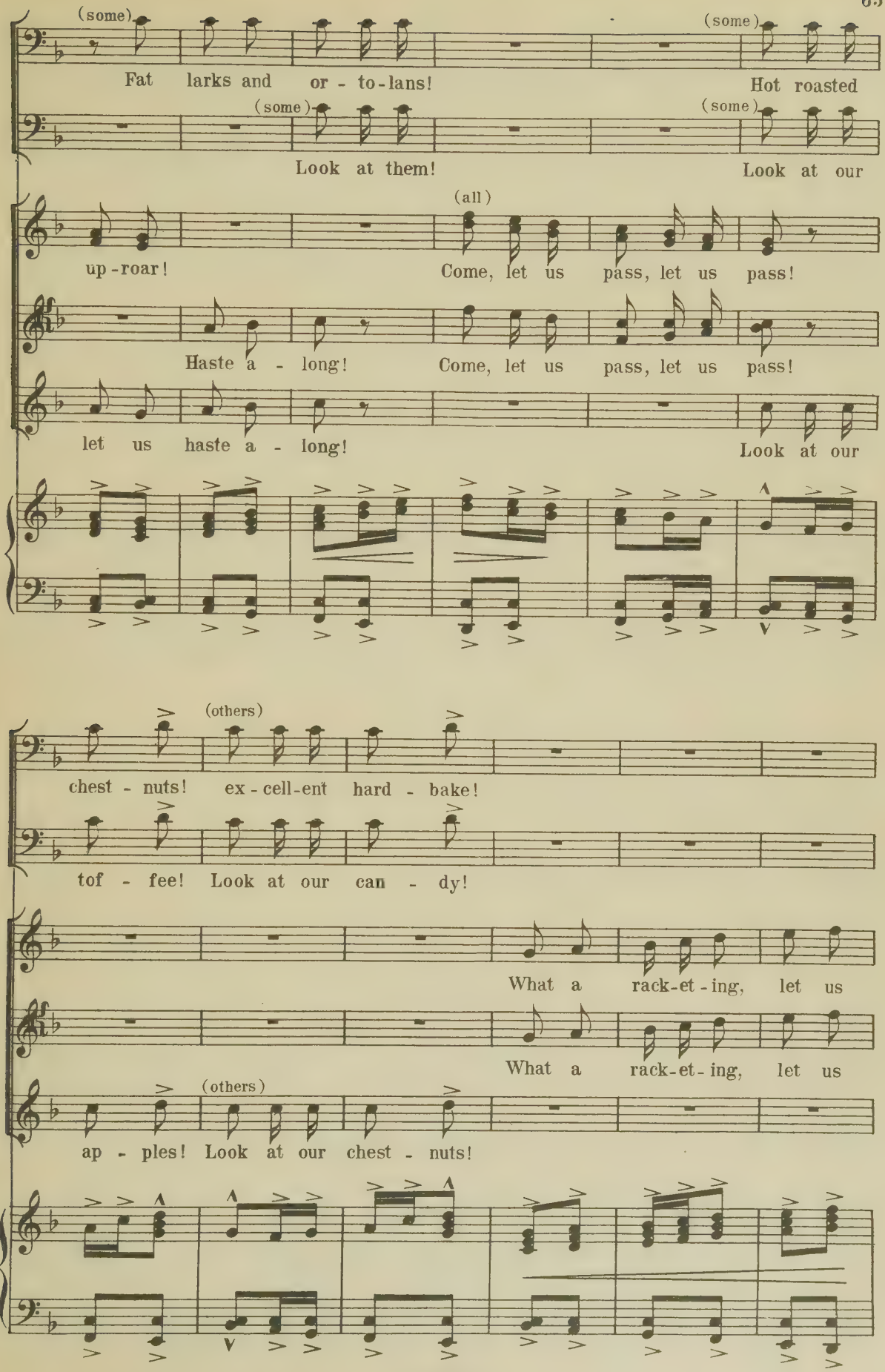
In the Latin Quarter.

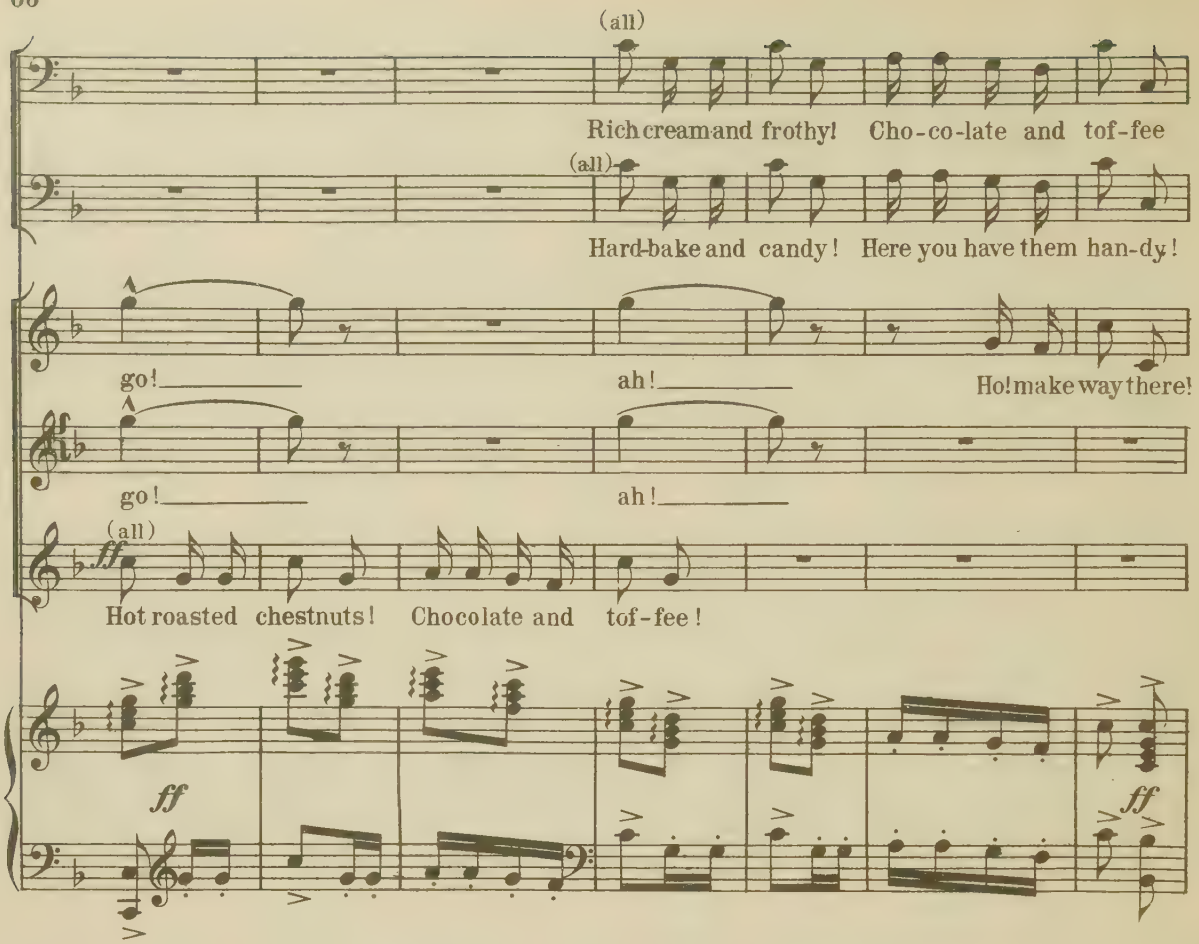
A conflux of streets; where they meet, a square flanked by shops of all sorts; on one side, the Café Momus.

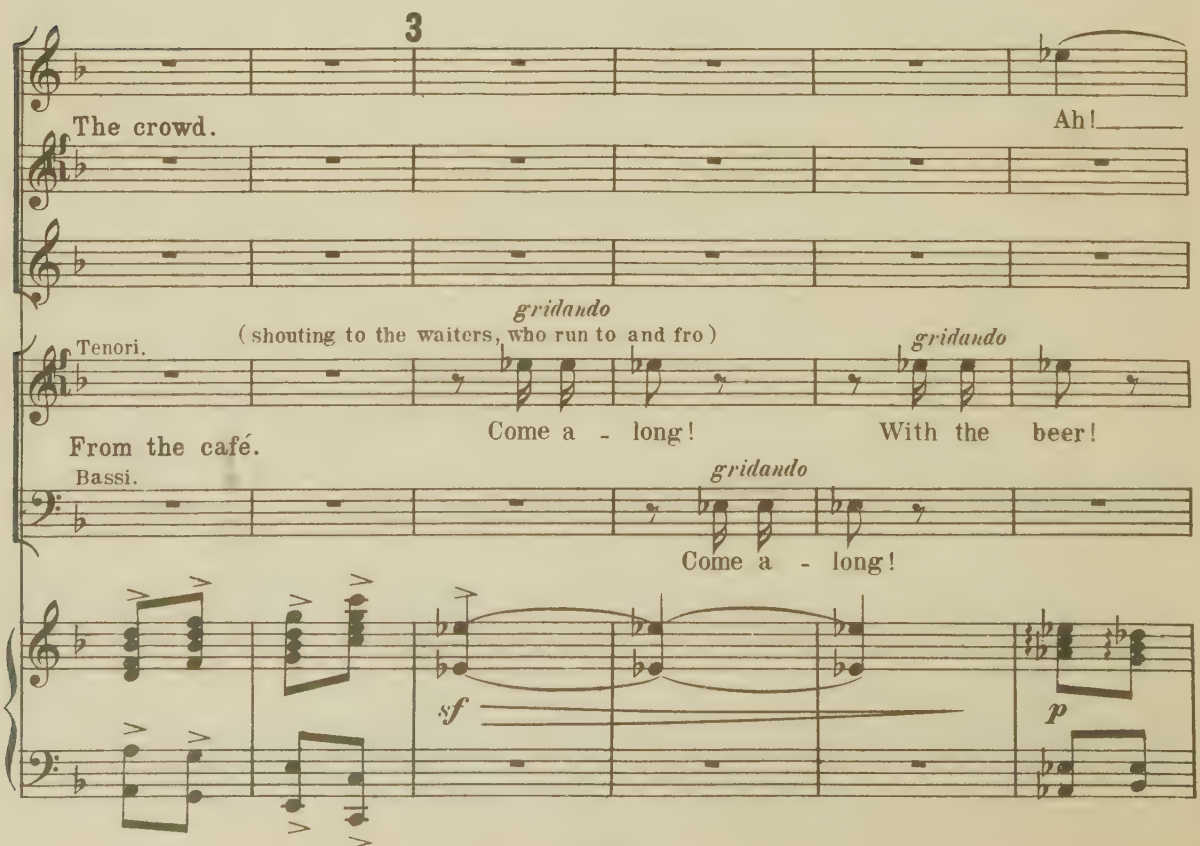
Christmas eve.

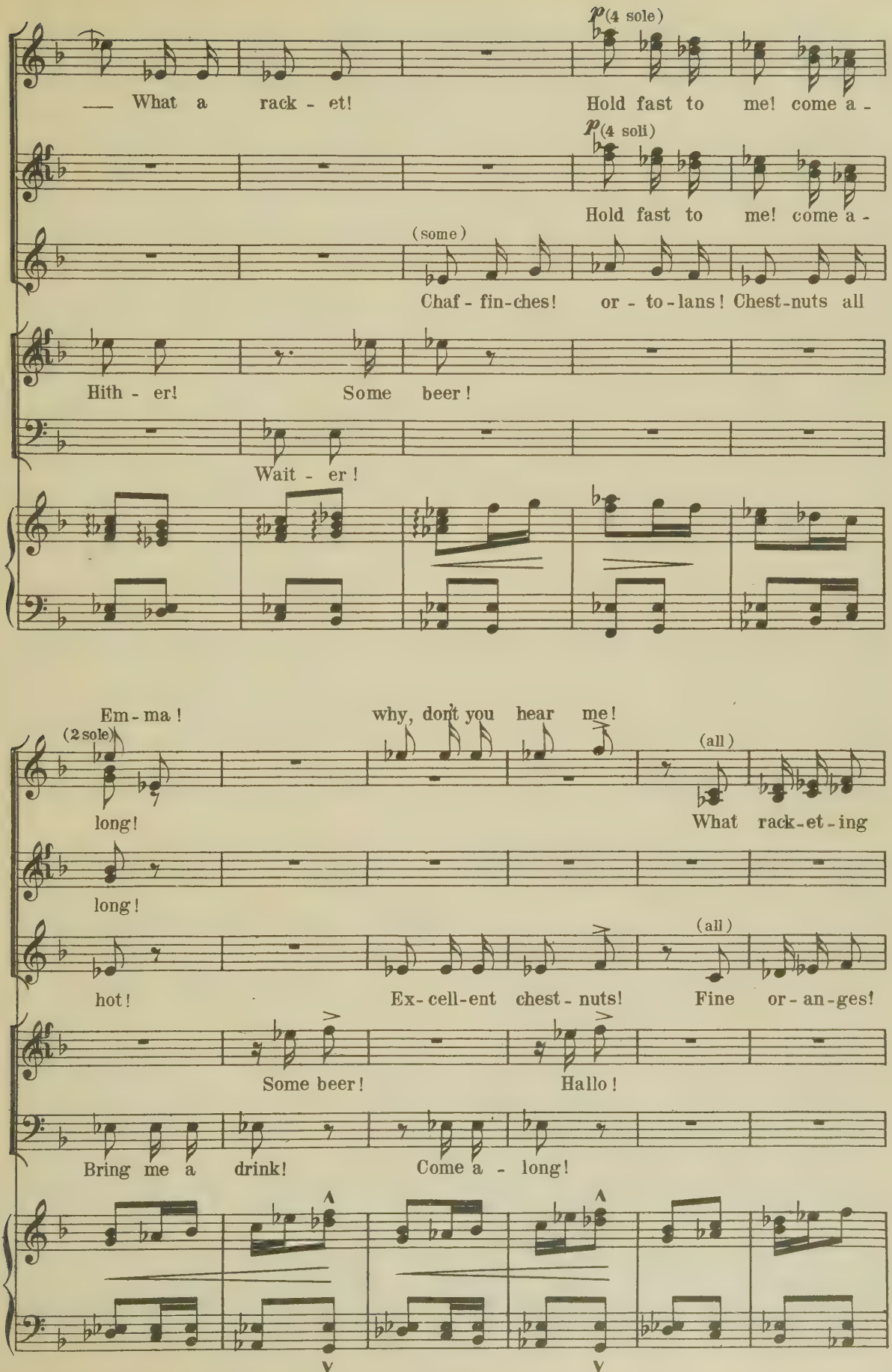
A vast, motley crowd; soldiers, serving-maids; boys, girls, children, students, work-girls, gendarmes etc. etc. Outside their shops vendors are bawling, inviting purchasers. Aloof from the crowd, Rudolph and Mimi walk up and down; Colline is near a rag-shop. Schaunard stands outside a tinker's, buying a pipe and a horn. Marcel is being hustled hither and thither. Sundry townsfolk are seated at a table outside the Café Momus. It is evening. The shops are decked with tiny lamps; a huge lantern lights up the entrance to the Café.

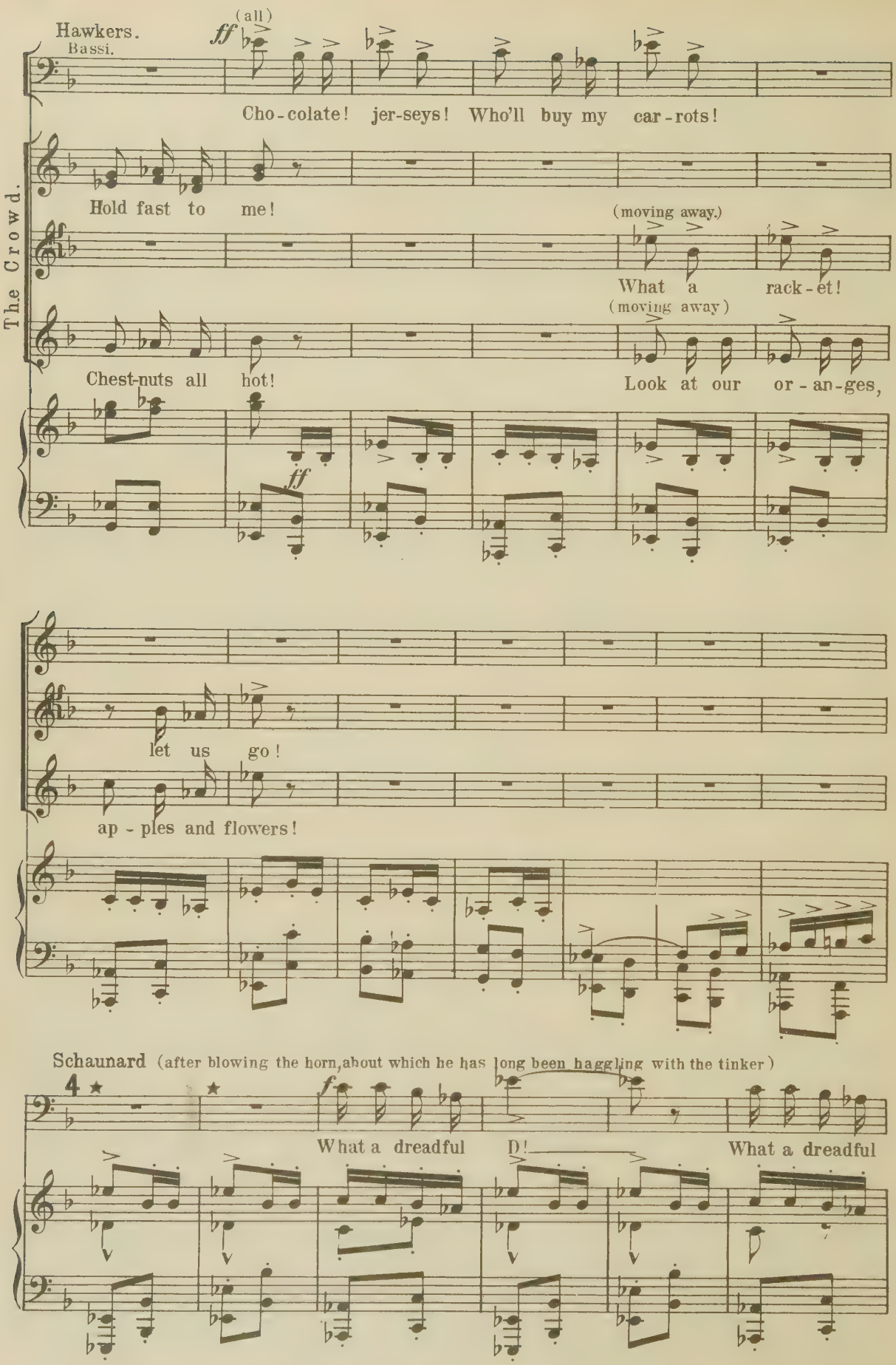
Hot roast-ed chest-nuts. Trinkets and cros - ses, Fine hard - bake!
Hot roast-ed chest-nuts. Trinkets and cros - ses, Fine hard - bake!
Ah!
a rack - - - et! What up-roar!
Hot roasted chest-nuts! ex - cellent tof - feeand hardbake
Cream foam - ing and froth - - y!
Fine hard - bake! Fine hard - - bake!
Curtain rises
2 (pushing through the crowd and offering their own wares)
Hawkers.
(some)
Try our can - dy! Try our can - dy!
(some)
Flow'rs for the la - dies! Cream for the ba - bies!
The crowd.
(some)
(others)
What an up - roar! Hold fast to me, what
(some)
Run a - - long! Hold fast to me.
Swift - ly
ff

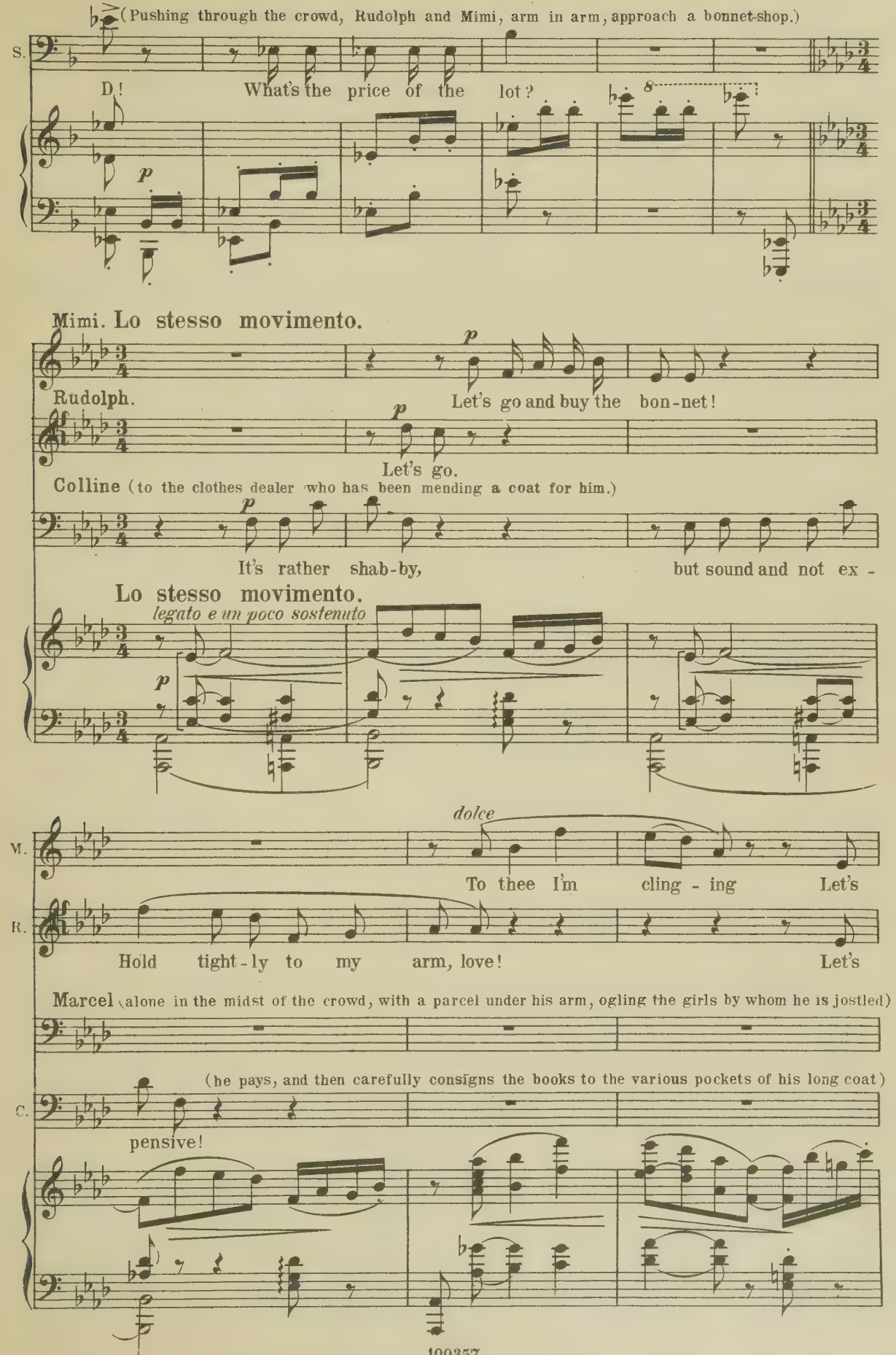

(some)
Fat larks and or - to-lans!
(some)
Hot roasted
(some)
Look at them!
(some)
Look at our
up-roar!
(all)
Come, let us pass, let us pass!
Haste a - long!
Come, let us pass, let us pass!
let us haste a - long!
Look at our
(others)
chest - nuts! ex - cell-ent hard - bake!
tof - fee! Look at our can - dy!
What a rack-et - ing, let us
What a rack-et - ing, let us
(others)
ap - ples! Look at our chest - nuts!

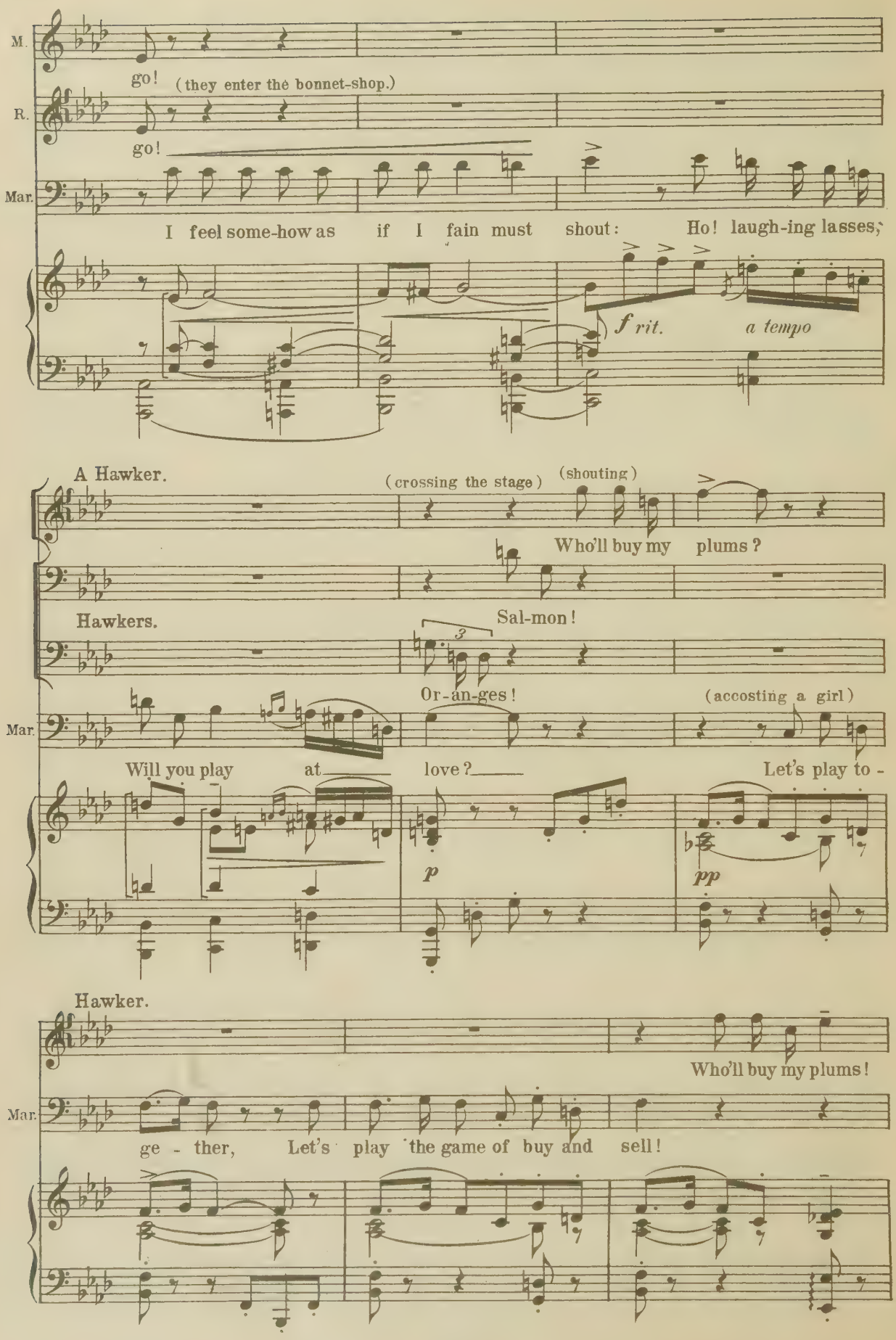

(all)
Rich cream and frothy! Cho-co-late and tof-fee
(all)
Hard-bake and candy! Here you have them han-dy!
go! ah! Ho! make way there!
go! ah!
(all)
ff
Hot roasted chestnuts! Chocolate and tof-fee!
ff
ff

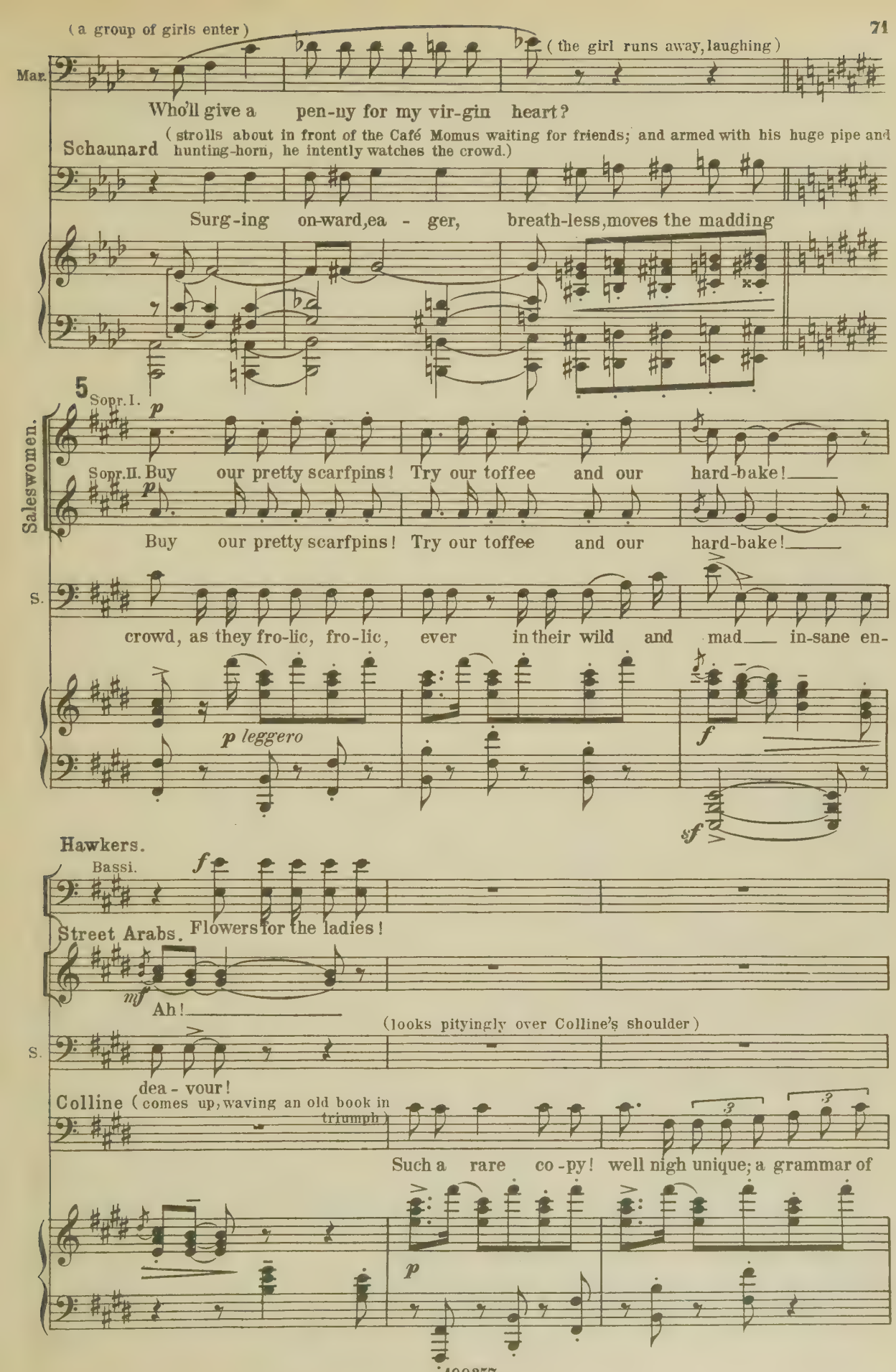

3
The crowd.
Ah!
gridando
(shouting to the waiters, who run to and fro)
Tenori.
gridando
From the café.
Come a - long!
With the beer!
Bassi.
gridando
Come a - long!
sf
p

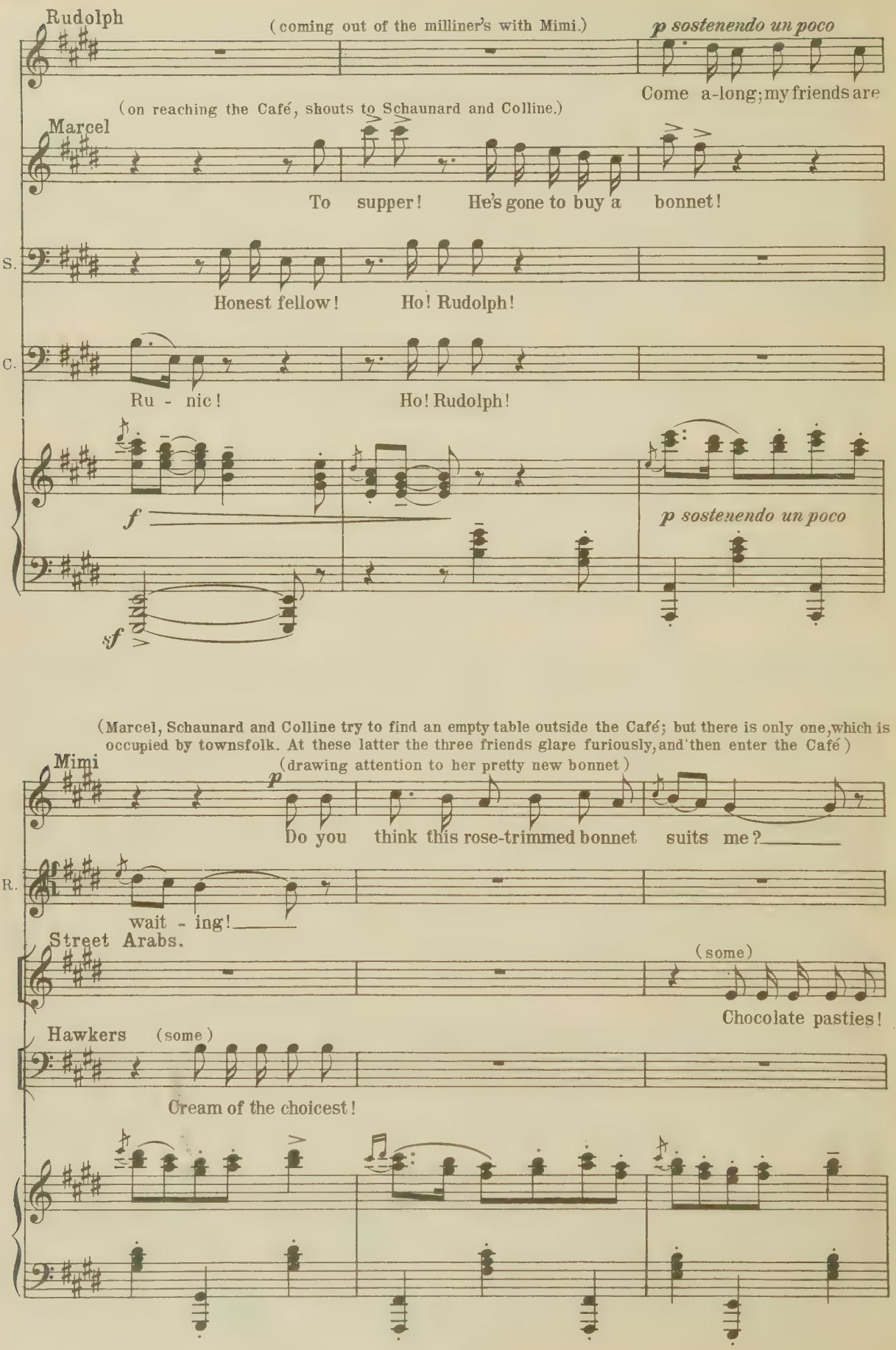

p (4 sole)
What a rack - et!
Hold fast to me! come a -
p (4 soli)
Hold fast to me! come a -
(some)
Chaf - fin-ches! or - to-lans! Chest-nuts all
Hith - er! Some beer!
Wait - er!
Em - ma! why, don't you hear me!
(2 sole)
long!
(all)
What rack-et-ing
long!
hot!
Ex-cell-ent chest - nuts!
(all)
Fine or - an-ges!
Some beer!
Hallo!
Bring me a drink!
Come a - long!

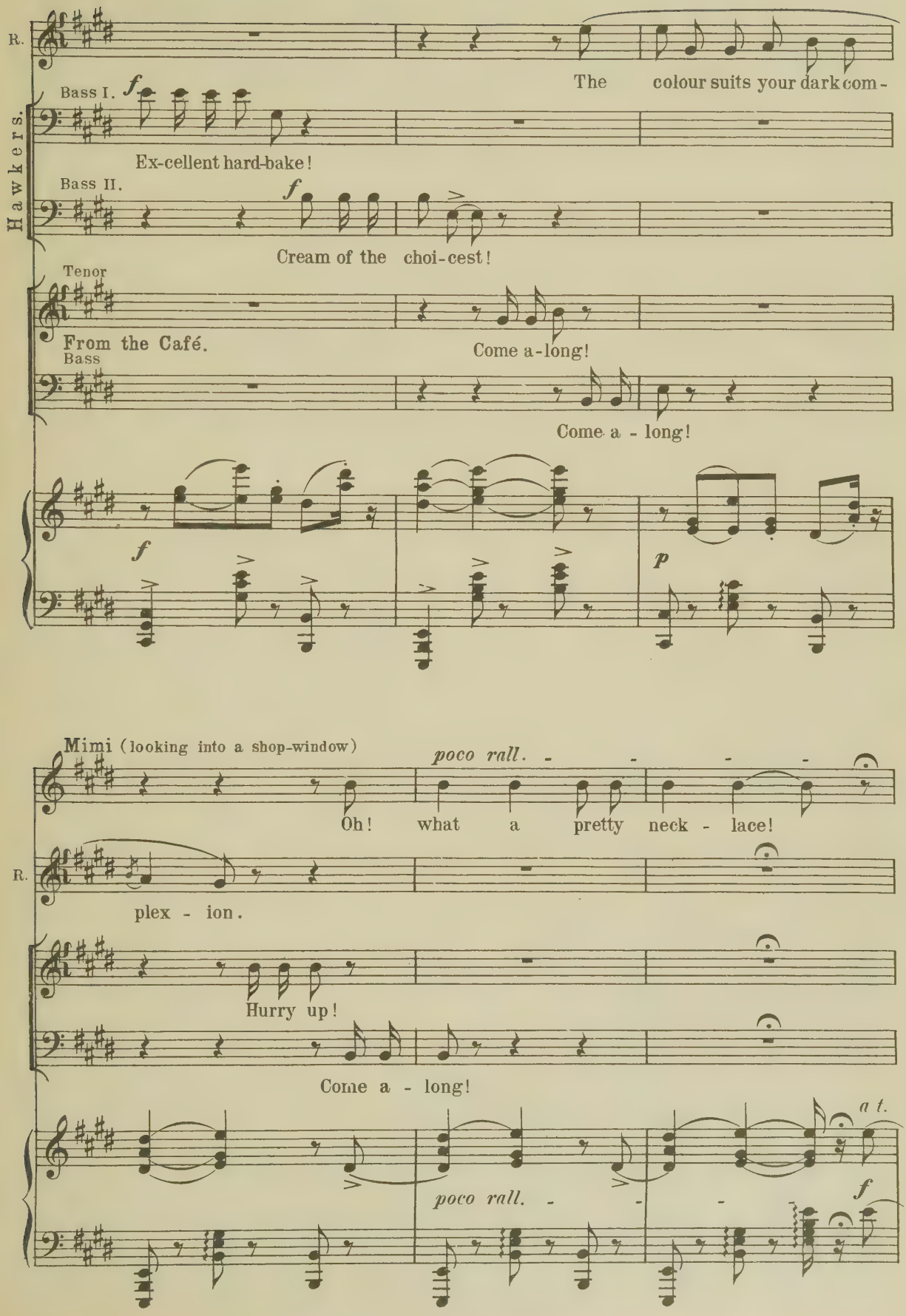

Hawkers.
Bassi.
(all)
ff
Cho-colate! jer-seys! Who'll buy my car-rots!
The Crowd.
Hold fast to me!
(moving away.)
What a rack-et!
(moving away)
Chest-nuts all hot!
Look at our or-an-ges,
ff
let us go!
ap-ples and flowers!
Schaunard (after blowing the horn, about which he has long been haggling with the tinker)
4
f
What a dreadful D!
What a dreadful


(Pushing through the crowd, Rudolph and Mimi, arm in arm, approach a bonnet-shop.)
S.
D! What's the price of the lot?
p
Mimi. Lo stesso movimento.
p
Rudolph.
Let's go and buy the bon-net!
p
Let's go.
Colline (to the clothes dealer who has been mending a coat for him.)
p
It's rather shab-by, but sound and not ex -
Lo stesso movimento.
legato e un poco sostenuto
p
dolce
M.
To thee I'm cling - ing Let's
R.
Hold tight-ly to my arm, love! Let's
Marcel (alone in the midst of the crowd, with a parcel under his arm, ogling the girls by whom he is jostled)
(he pays, and then carefully consigns the books to the various pockets of his long coat)
C.
pensive!


M.
go!
(they enter the bonnet-shop.)
R.
go!
Mar.
I feel some-how as if I fain must shout: Ho! laugh-ing lasses,
f rit.
a tempo
A Hawker.
(crossing the stage)
(shouting)
Who'll buy my plums?
Hawkers.
Sal-mon!
Or-an-ges!
Mar.
(accosting a girl)
Will you play at love?
Let's play to -
p
pp
Hawker.
Who'll buy my plums!
Mar.
ge - ther, Let's play the game of buy and sell!


(a group of girls enter)
(the girl runs away, laughing)
Mar.
Who'll give a pen-ny for my vir-gin heart?
Schaunard
(strolls about in front of the Café Momus waiting for friends; and armed with his huge pipe and hunting-horn, he intently watches the crowd.)
Surg-ing on-ward, ea - ger, breath-less, moves the madding
5
Sopr. I.
Sopr. II.
Saleswomen.
Buy our pretty scarfpins! Try our toffee and our hard-bake!
Buy our pretty scarfpins! Try our toffee and our hard-bake!
S.
crowd, as they fro-lic, fro-lic, ever in their wild and mad in-sane en-
p leggero
f
sf
Hawkers.
Bassi.
Flowers for the ladies!
Street Arabs.
Ah!
(looks pityingly over Colline's shoulder)
S.
dea - vour!
Colline
(comes up, waving an old book in triumph)
Such a rare co - py! well nigh unique; a grammar of
p


Rudolph
(coming out of the milliner's with Mimi.)
p sostenendo un poco
Come a-long; my friends are
(on reaching the Café, shouts to Schaunard and Colline.)
Marcel
To supper! He's gone to buy a bonnet!
S.
Honest fellow! Ho! Rudolph!
C.
Ru - nic! Ho! Rudolph!
f
p sostenendo un poco
sf
(Marcel, Schaunard and Colline try to find an empty table outside the Café; but there is only one, which is occupied by townsfolk. At these latter the three friends glare furiously, and then enter the Café.)
Mimi
(drawing attention to her pretty new bonnet)
p
Do you think this rose-trimmed bonnet suits me?
R.
wait - ing!
Street Arabs.
(some)
Chocolate pasties!
Hawkers
(some)
Cream of the choicest!


R.
Hawkers.
Bass I.
f
The colour suits your dark com-
Ex-cellent hard-bake!
Bass II.
f
Cream of the choi-cest!
Tenor
From the Café.
Come a-long!
Bass
Come a - long!
f
p
Mimi (looking into a shop-window)
poco rall. - - - - -
Oh! what a pretty neck - lace!
R.
plex - ion.
Hurry up!
Come a - long!
a t.
poco rall. - - -
f

6

R. I've an aunt, a mil - lion - - aire; If the good God wills to take her, then shall you

(Rudolph and Mimi, thus chatting, proceed to the back of the stage and are lost in the crowd.)

R. have a neck-lace far more fine!

cresc. - e - - string.

Street Arabs. (At a shop in the rear, a shopman, gesticulating frantically, stands on a stool and offers underclothing, nightcaps etc. for sale. Girls in a group surround his shop, and gaily burst out laughing)

Lo stesso movimento, un po' più animato.

Ah! ah! ah! ah! ah! ah! ah! ah! ah!

Lo stesso movimento,
un po' più animato.

pp stacc.

(laughing)

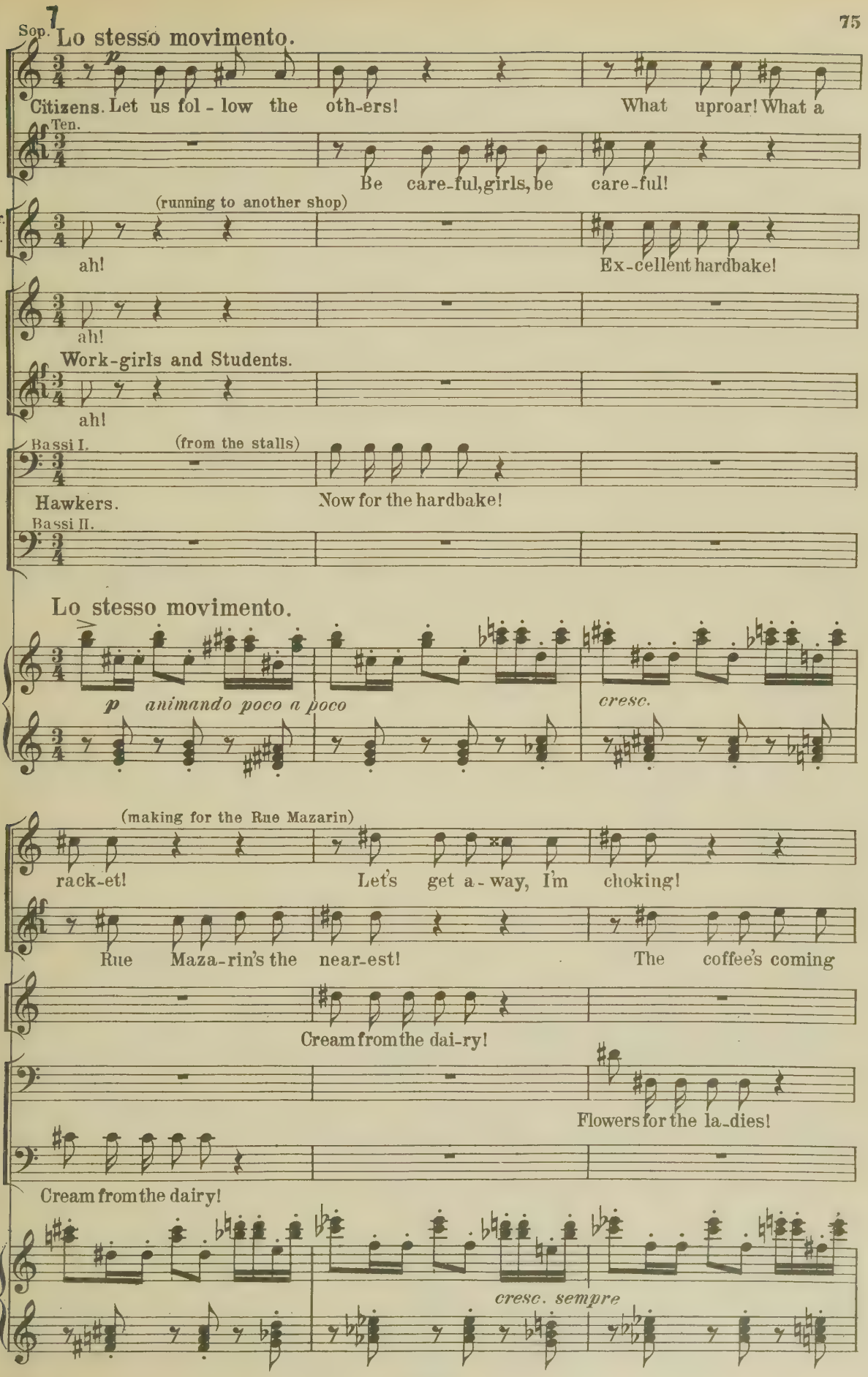
Str. Ar. ah! (running up to the street Arabs)

Sop. (laughing)

Work-girls and Students. Ah! ah! ah!

Ten. Ah! ah! ah!

ah! ah! ah! ah! ah! ah! ah! ah! ah!


7
Sop.
Lo stesso movimento.
Citizens. Let us fol - low the oth-ers!
What uproar! What a
Ten.
Be care-ful, girls, be care-ful!
(running to another shop)
Str. Ar.
ah!
Ex-cellent hardbake!
ah!
Work-girls and Students.
ah!
Bassi I.
(from the stalls)
Hawkers.
Now for the hardbake!
Bassi II.
Lo stesso movimento.
p animando poco a poco
cresc.
(making for the Rue Mazarin)
rack-et!
Let's get a - way, I'm choking!
Rue Maza-rin's the near-est!
The coffee's coming
Str. Ar.
Cream from the dai-ry!
Flowers for the la-dies!
Cream from the dairy!
cresc. sempre

(from all sides folk flock to the square; by degrees the crowd collects at the back of the stage.)

(they enter the café)

Come prima.

Let's go to the "Mo - mus" Ho

now! Let's go to the "Mo - mus" Ho

O - ranges, apples and chest nuts all hot!

O - ranges, cho-co-late, hardbake and flowers!

Chaffinches, or - tolans, junket, what ho!

Come prima.

ff

(Enter from the café Colline, Schaunard and Marcel, carrying a table. A waiter follows with chairs. The townsfolk seated near seem vexed at the noise which the three friends are making, for they soon get up and walk away.)

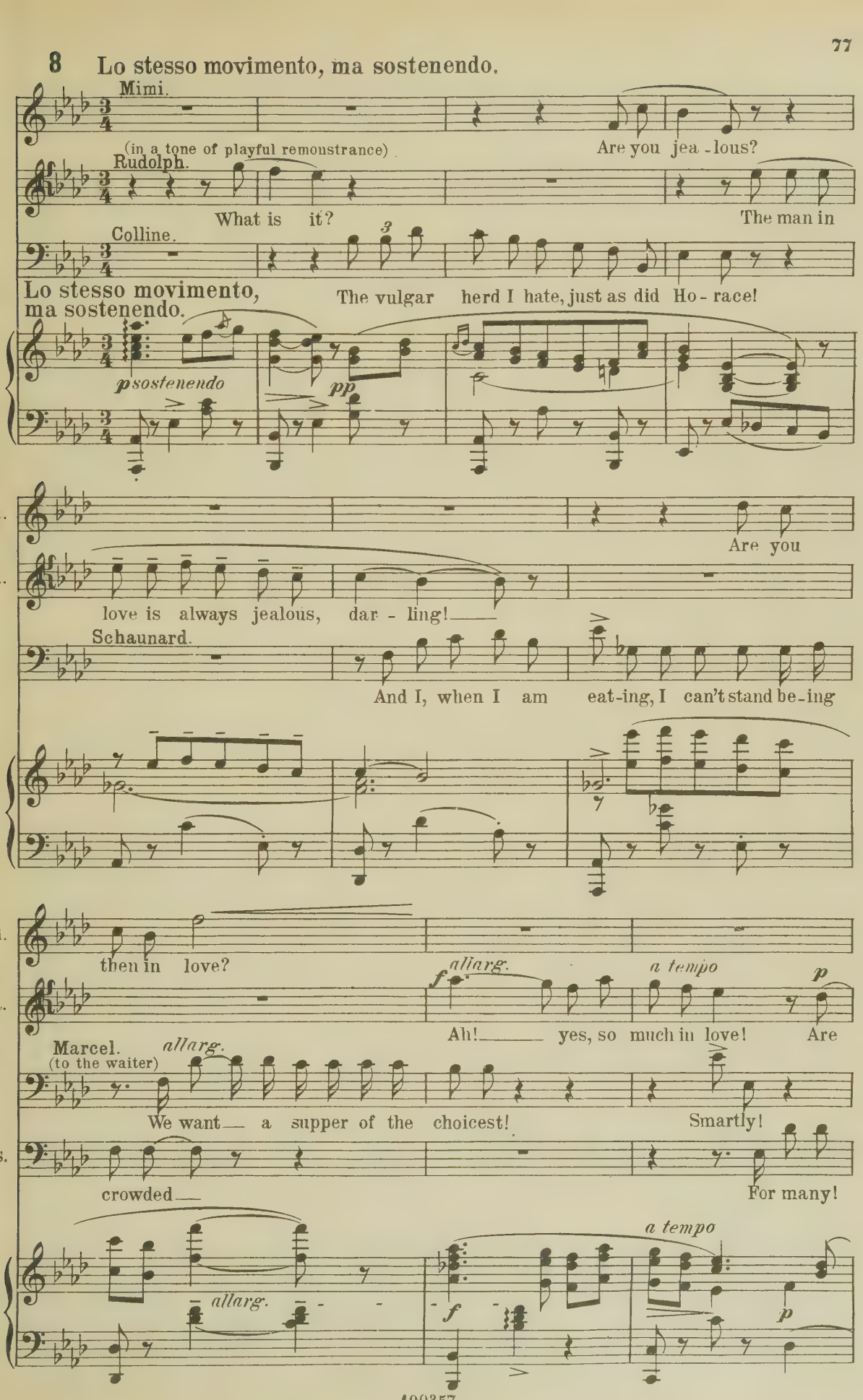
Sop. e Ten.

Hawkers.

(Enter Rudolph and Mimi: she notices a group of students)

8

p


8 Lo stesso movimento, ma sostenendo.
Mimi.
(in a tone of playful remonstrance)
Are you jea - lous?
Rudolph.
What is it?
The man in
Colline.
The vulgar herd I hate, just as did Ho - race!
Lo stesso movimento, ma sostenendo.
p sostenendo
pp
Are you
love is always jealous, dar - ling!
Schaunard.
And I, when I am eat-ing, I can't stand be-ing
then in love?
allarg.
a tempo
Ah! yes, so much in love! Are
Marcel.
(to the waiter)
allarg.
We want a supper of the choicest!
Smartly!
crowded
For many!
allarg.
a tempo

9

Mi. Yes, deep - ly!

R. you?

Sop.I. (some) (they enter the café.)

Students and Work - girls. Let's go!

Sop.II. (others)

Let's go!

Ten. (others)

At the Mo - mus!

(To the waiter who hurries back into the café while another comes out to lay the table.)

Marcel. Ha-sten!

Schaunard. Ha-sten!

Colline. Ha-sten!

Archi. *ff* *p* *cresc.*

(Rudolph and Mimi reach the café.)

Parpignol - a Hawker.

Moderato assai.

(faintly at a distance)

Who'll buy some pretty toys from Parpi-

f

10

P.

gnol!

Rudolph.

(joins his friends and introduces Mimi.)

Two places.

So we have come. This is Mi -

Colline.

Let's have supper!

ff *col canto* *p* *f*

Allegretto moderato. ♩. = 76.

R.

mi, the merry flow'r - girl, And now she's come to join us,

p *pp*

R.

Our par-ty is com - ple - ted for I, for I shall play the

rit.

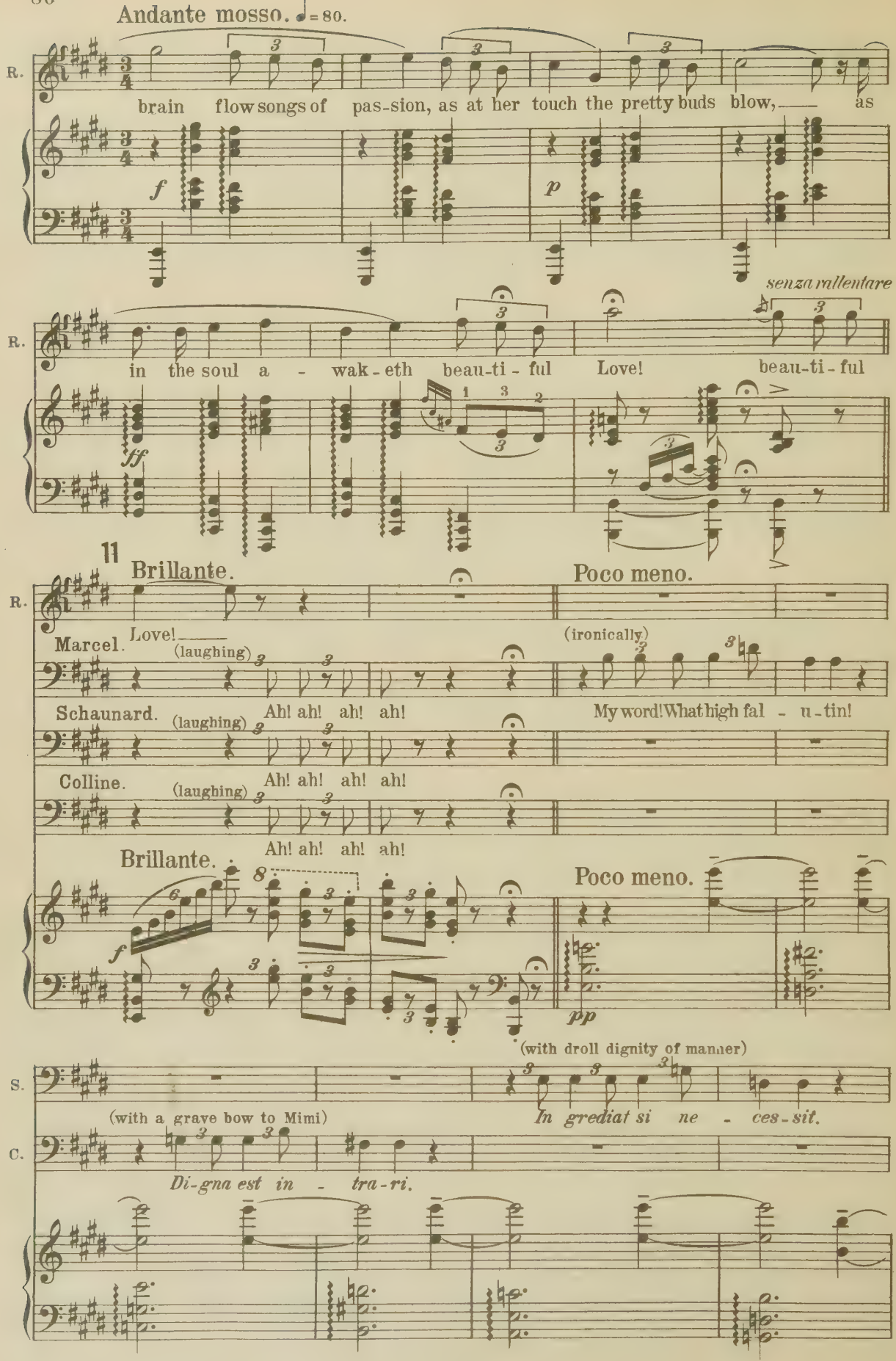
pp *cresc.* *f*

R.

po - et, While she's the muse in - car - nate. Forth from my

espansivo *a tempo*

rall *pp* *a tempo*


Andante mosso. ♩= 80.
R.
brain flow songs of pas-sion, as at her touch the pretty buds blow, as
f
p
senza rallentare
in the soul a - wak-eth beau-ti-ful Love! beau-ti-ful
ff
11
Brillante.
Poco meno.
Marcel. Love! (laughing)
(ironically)
Schaunard. (laughing) Ah! ah! ah! ah! My word! What high fal - u-tin!
Colline. (laughing) Ah! ah! ah! ah!
Ah! ah! ah! ah!
Brillante.
Poco meno.
pp
(with droll dignity of manner)
S.
(with a grave bow to Mimi)
In grediat si ne - ces-sit.
C.
Di-gna est in - tra-ri.

(all take their seats as the waiter returns)

Parpignol. (quite close)

Who'll buy some pretty toys from Parpi - gnol!

poco rall.

(catching sight of the waiter, he shouts to him.)

C. I'll grant only an ac - cessit! Some

poco rall. sf

(Enter Parpignol from the Rue Dauphin, pushing a barrow festooned with foliage, flowers and paper lanterns. He is surrounded by a crowd of merry urchins.)

Allegretto giocoso. ♩ = 132.

Children. f

Parpignol, Parpi - gnol, Parpignol, Parpi - gnol! Here is Parpi -

(Waiter hands the menu, which the four friends carefully scrutinize in turn.)

C. sausage!

Allegretto giocoso. ♩ = 132.

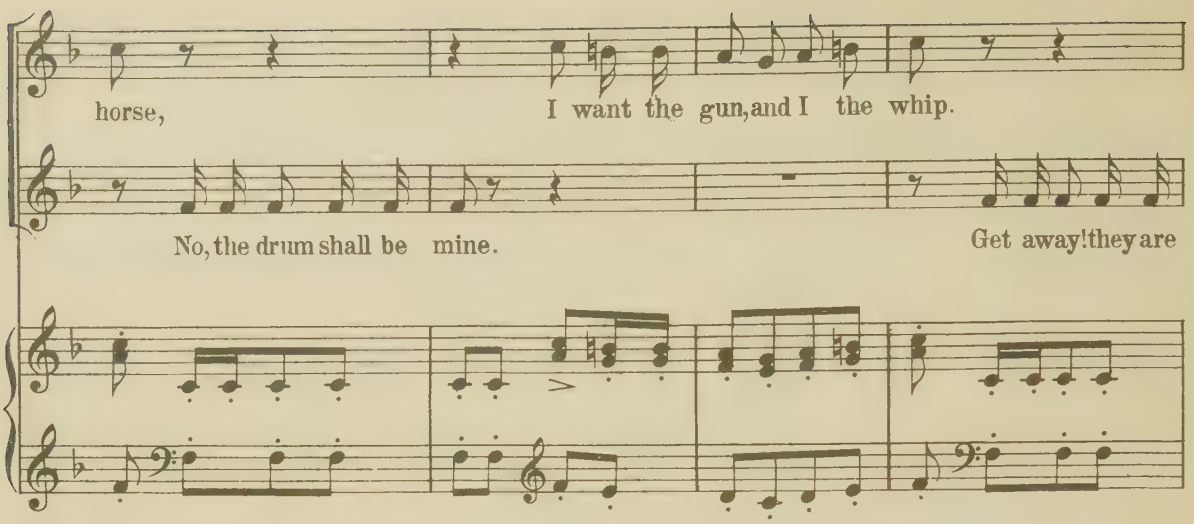
fp

gnol, Parpignol, Parpi - gnol! With his pretty bar - row bright with flowers! Here is

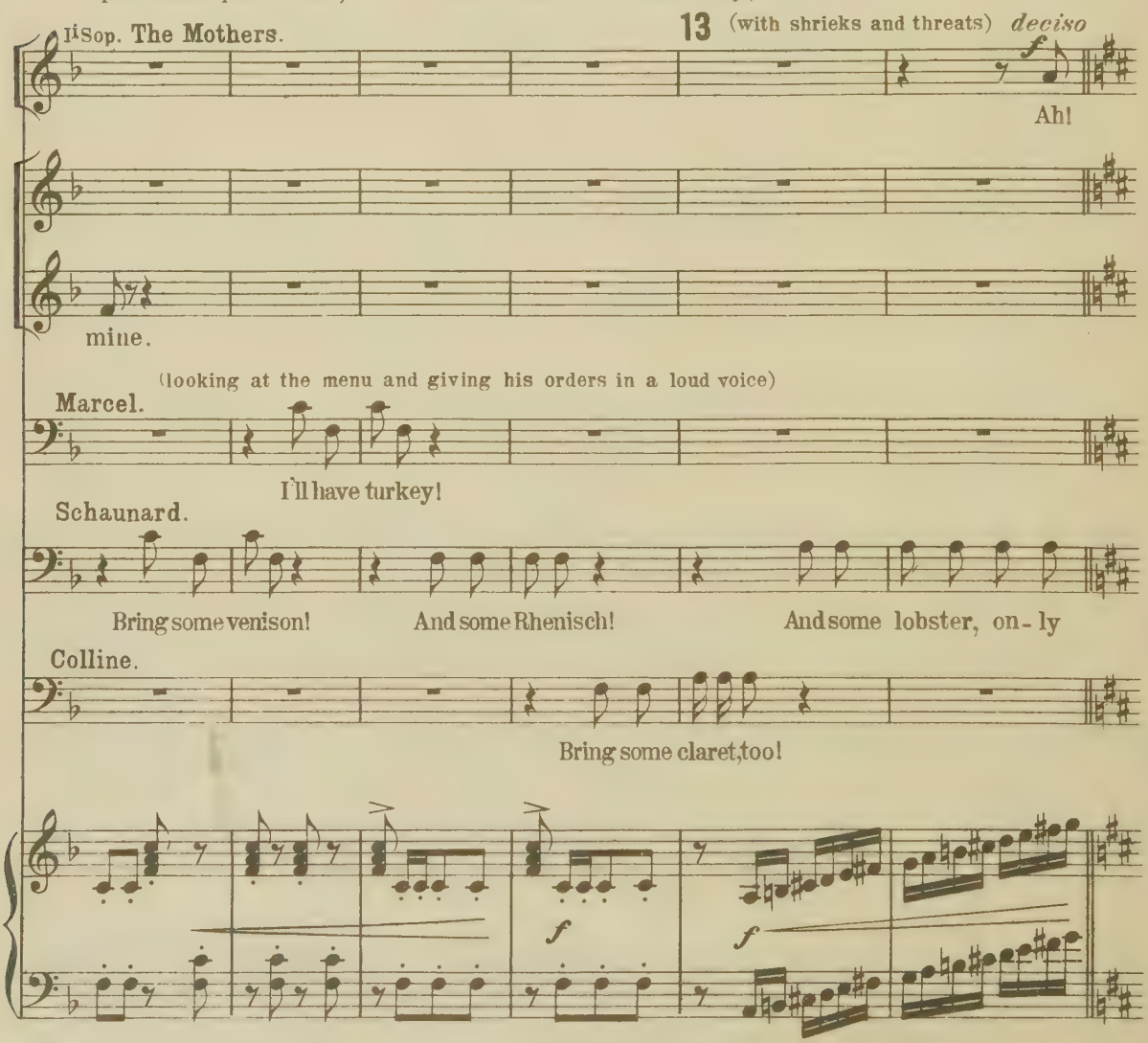
mf brillante

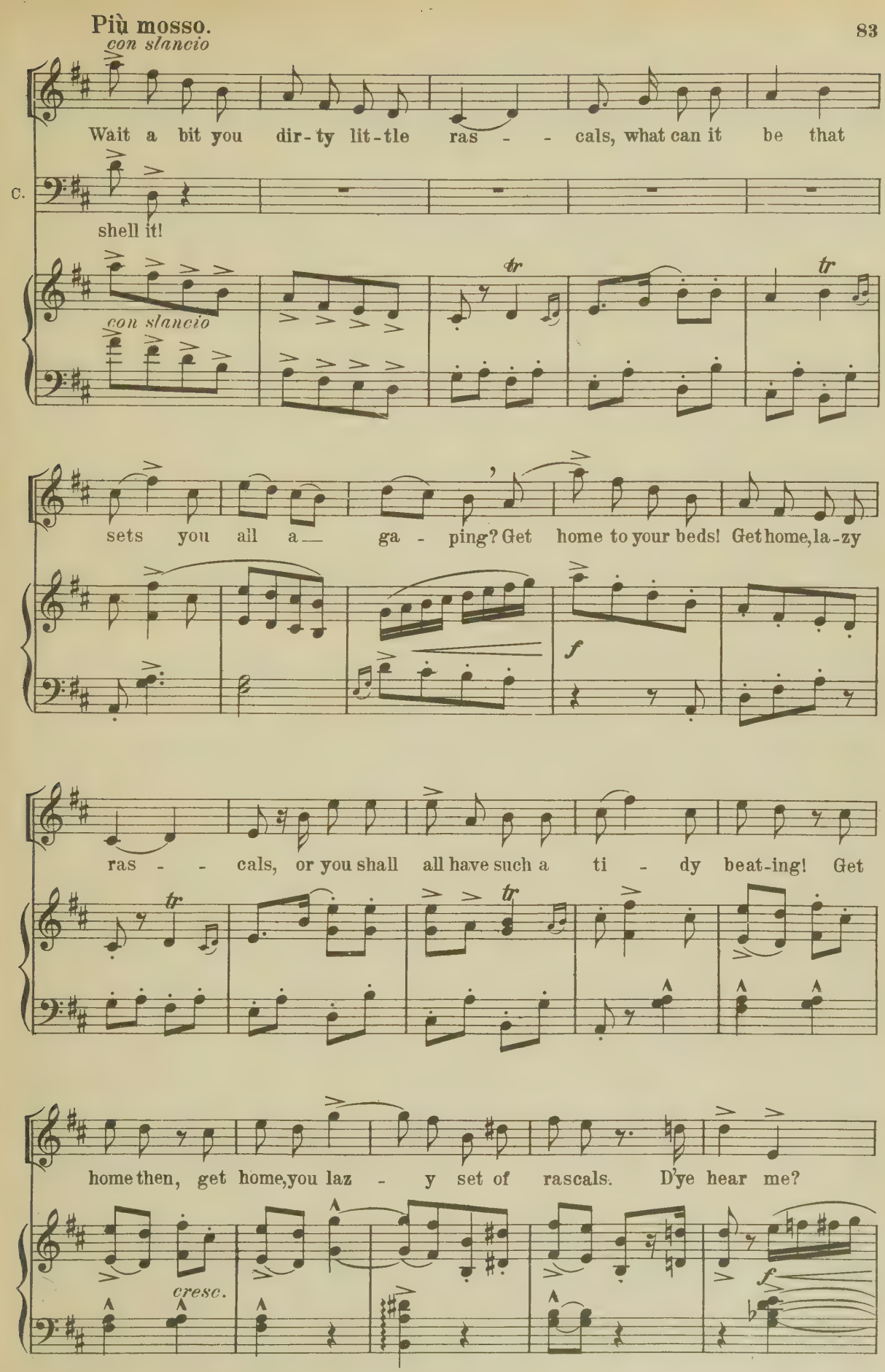
1! Par - pi - gnol, Parpi - gnol, Parpi - gnol, Parpi - gnol! I want the horn, and I the

2! Par - pi - gnol, Parpi - gnol, Parpi - gnol, Parpi - gnol!

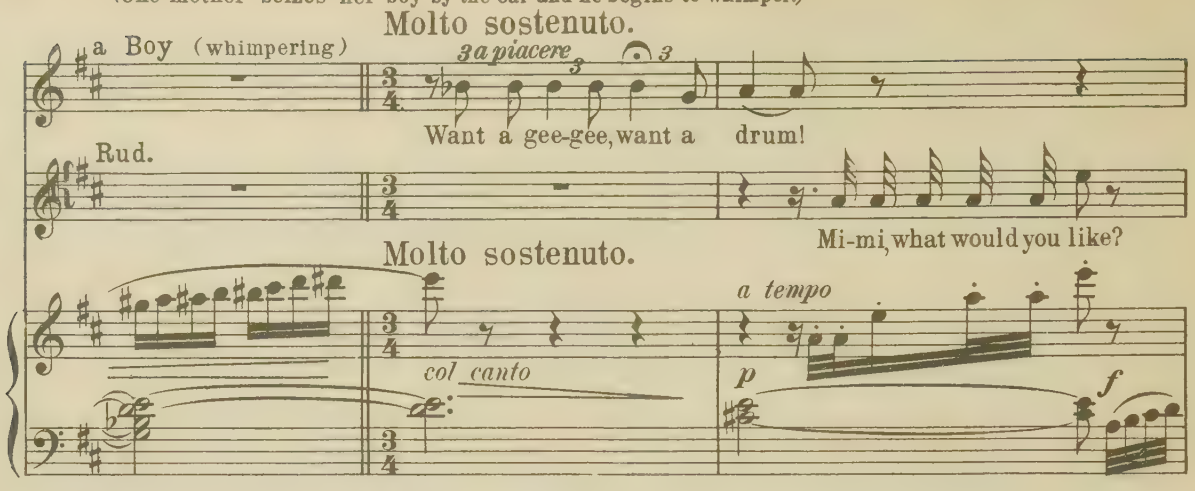


(Urchins in a group wrangle round the barrow, while their scolding mothers approach, but their threats of punishment prove futile, for the children refuse to come away.)

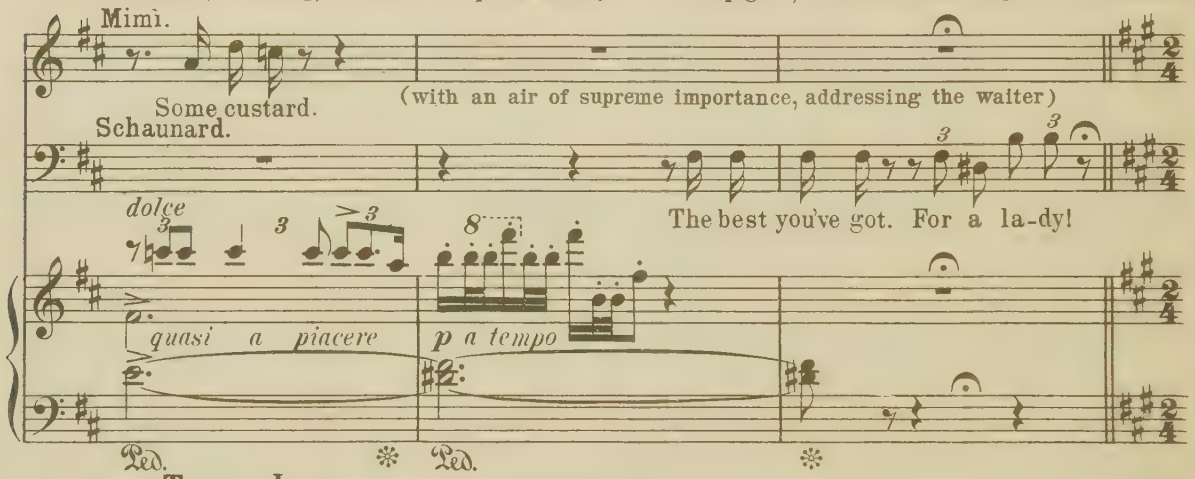



Più mosso.
con slancio
Wait a bit you dir-ty lit-tle ras - - cals, what can it be that
C.
shell it!
con slancio
tr
tr
sets you all a— ga - ping? Get home to your beds! Get home, la-zy
f
ras - - cals, or you shall all have such a ti - dy beat-ing! Get
tr
tr
home then, get home, you laz - y set of rascals. D'ye hear me?
cresc.
f

(One mother seizes her boy by the ear and he begins to whimper.)

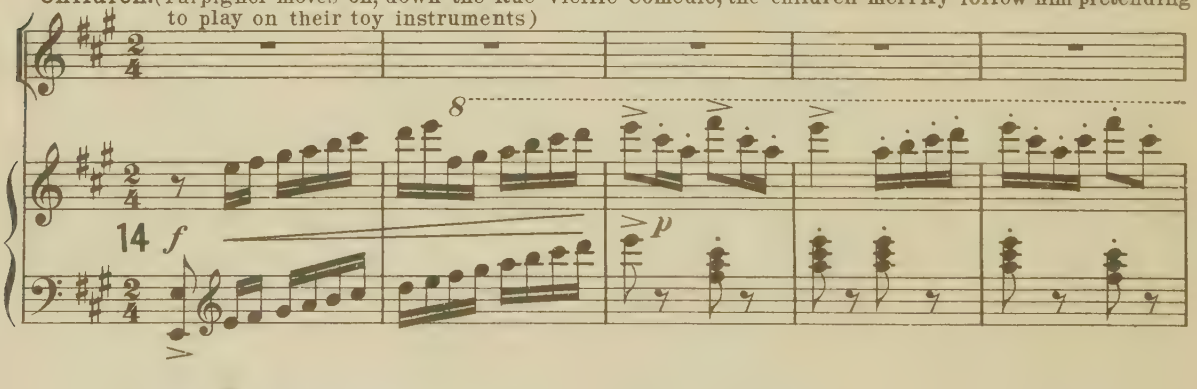


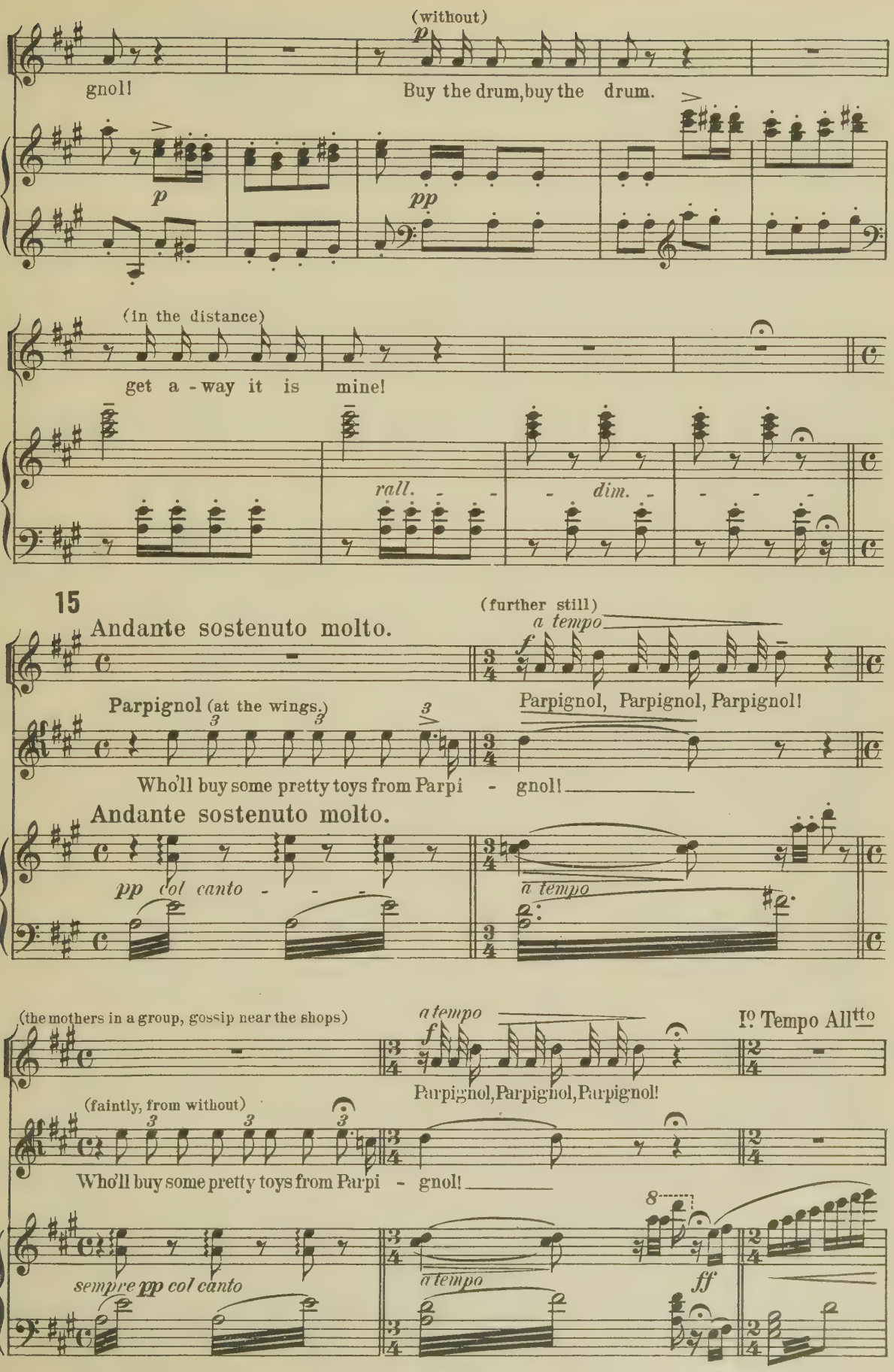
(The mothers, relenting, determine to purchase toys from Parpignol, to the intense delight of the children)

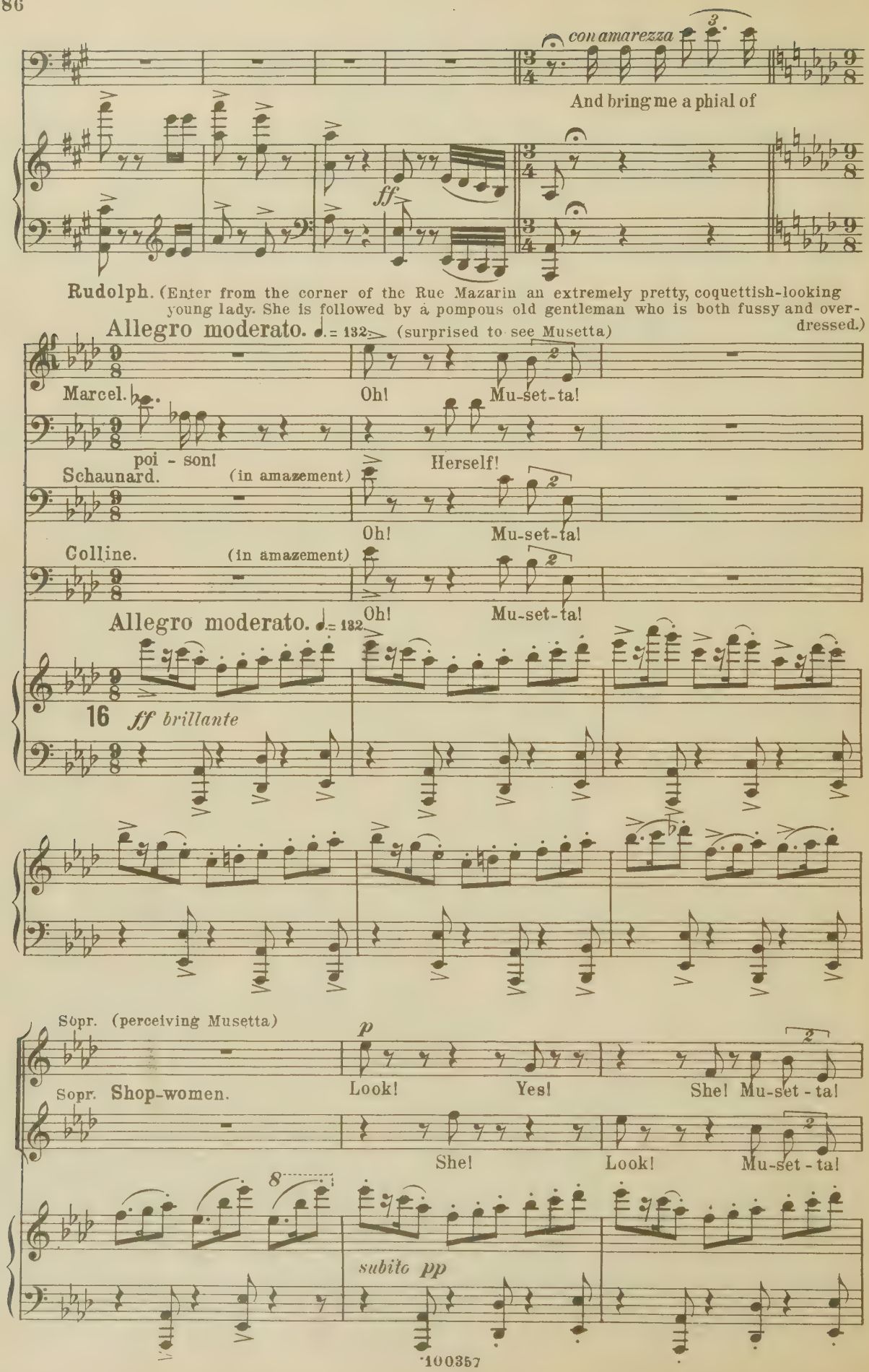


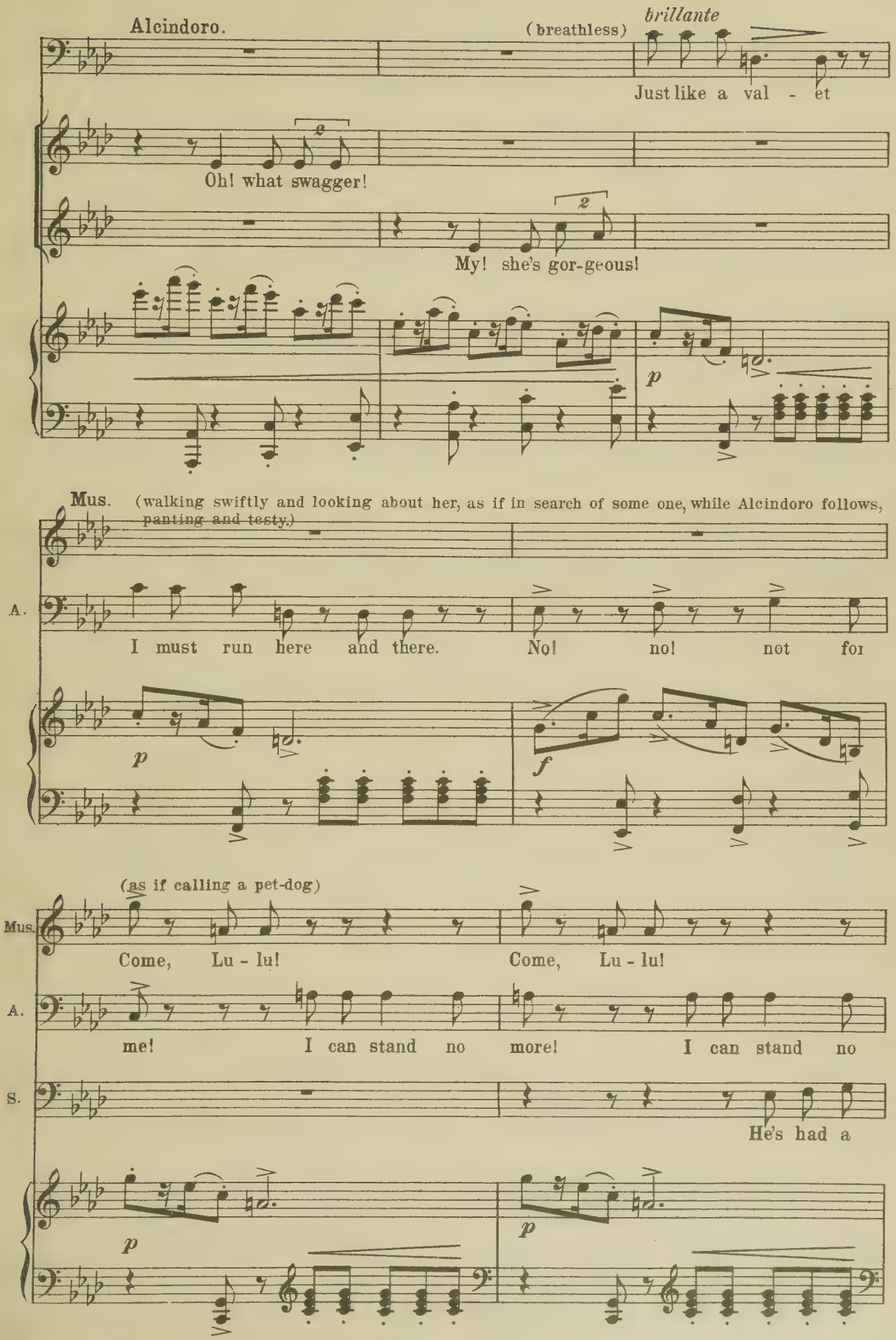
Tempo I.

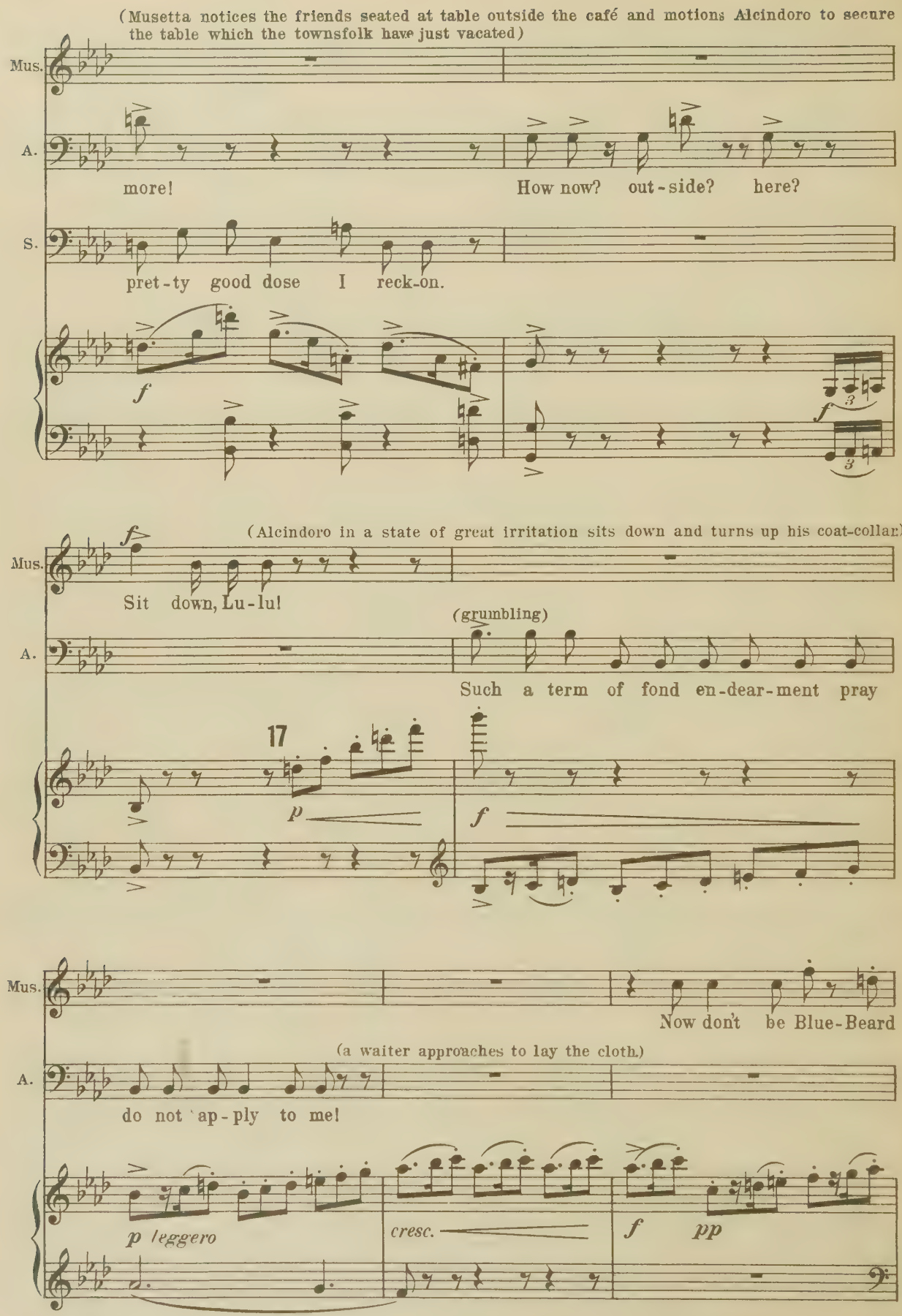
Children. (Parpignol moves on, down the Rue Vieille Comédie, the children merrily follow him pretending to play on their toy instruments)

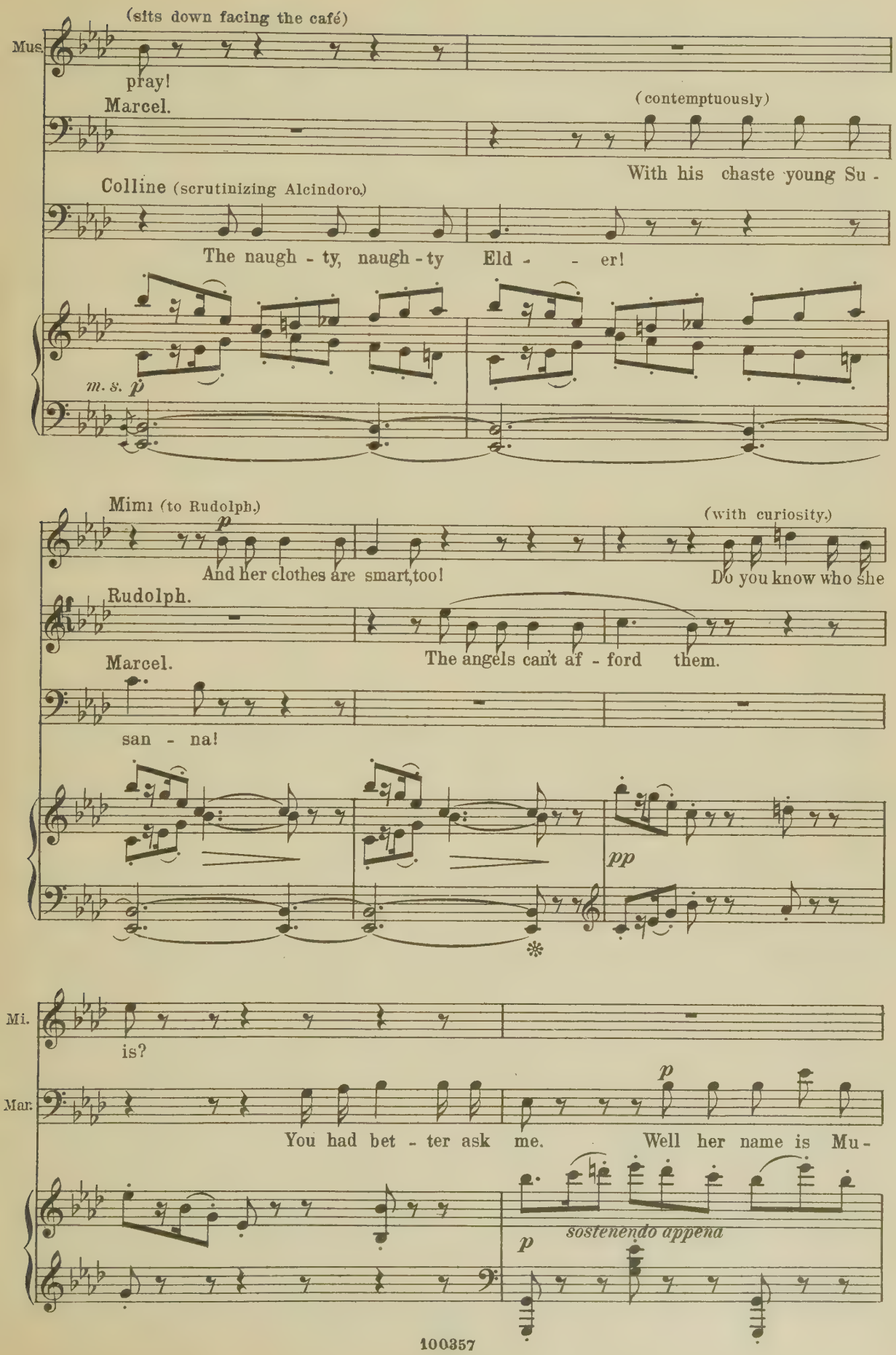


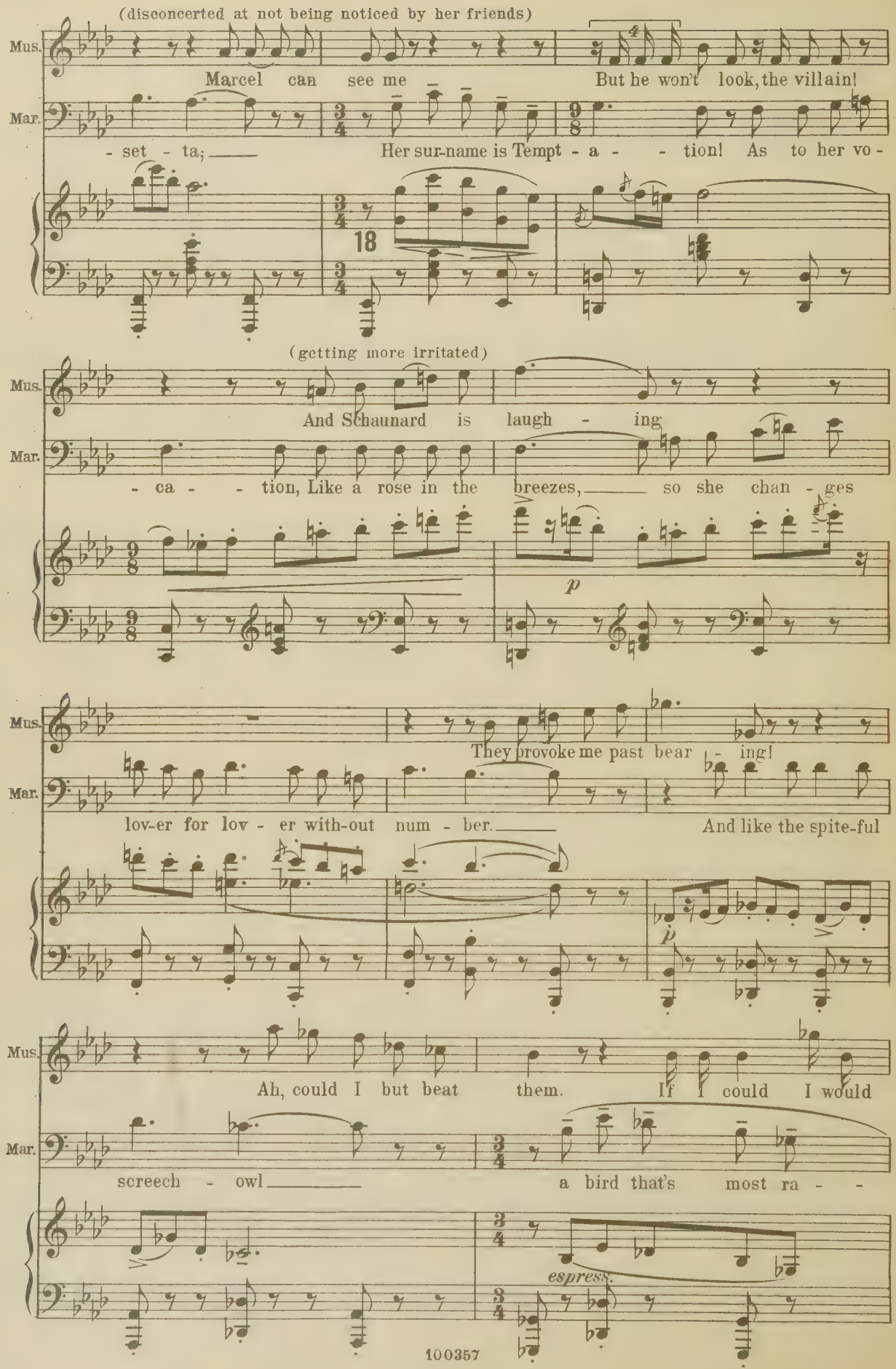

(without)
gnol!
Buy the drum, buy the drum.
p
pp
(in the distance)
get a - way it is mine!
rall.
dim.
15
Andante sostenuto molto.
(further still)
a tempo
Parpignol (at the wings.)
Parpignol, Parpignol, Parpignol!
Who'll buy some pretty toys from Parpi - gnol!
Andante sostenuto molto.
pp col canto
a tempo
(the mothers in a group, gossip near the shops)
a tempo
Iº Tempo Allᵗᵗo
Parpignol, Parpignol, Parpignol!
(faintly, from without)
Who'll buy some pretty toys from Parpi - gnol!
sempre pp col canto
a tempo
ff

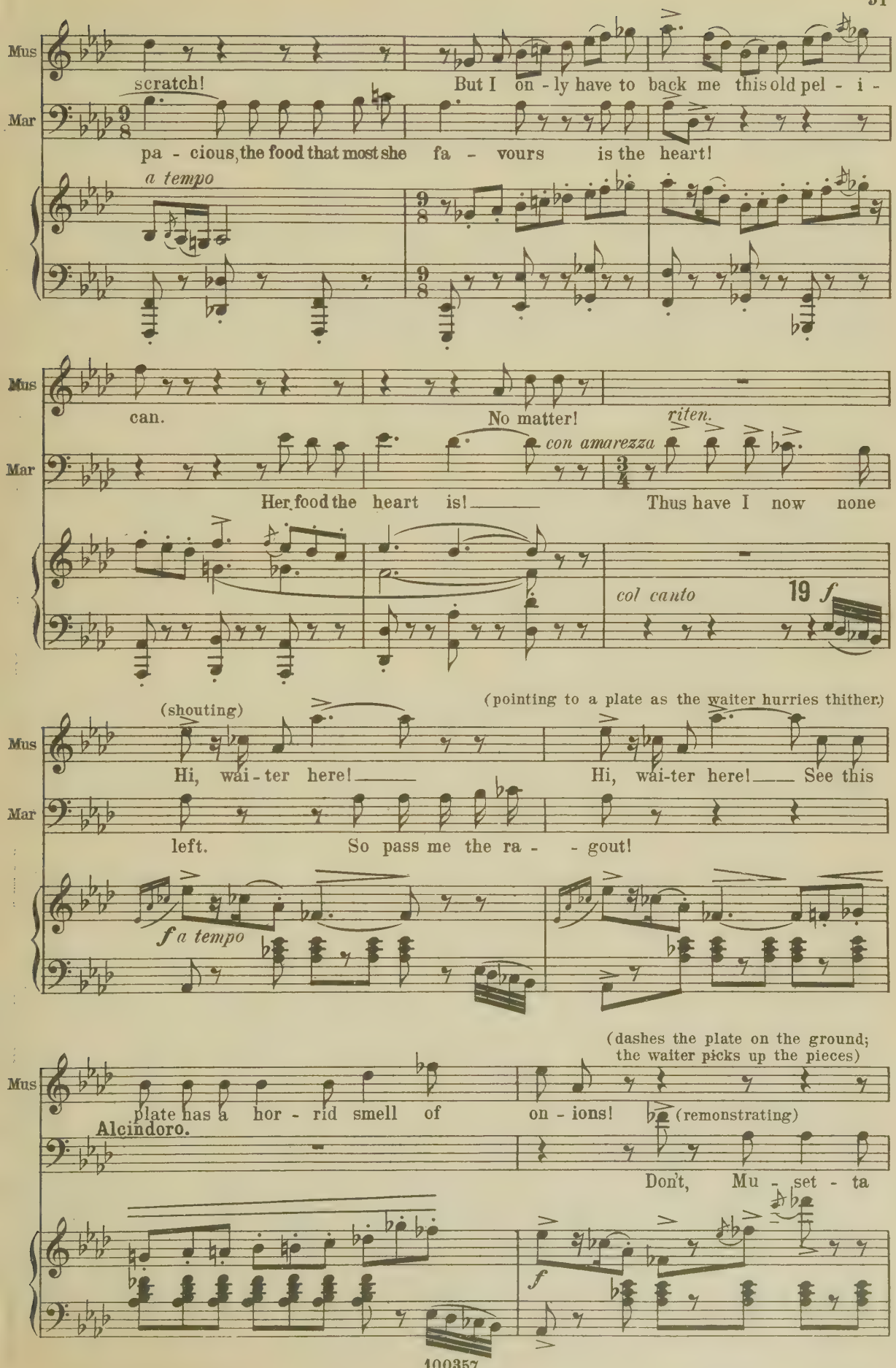

con amarezza
And bring me a phial of
ff
Rudolph. (Enter from the corner of the Rue Mazarin an extremely pretty, coquettish-looking young lady. She is followed by a pompous old gentleman who is both fussy and over-dressed.)
Allegro moderato. ♩. = 132
(surprised to see Musetta)
Marcel.
Oh! Mu-set-ta!
poi - son!
Herself!
Schaunard. (in amazement)
Oh! Mu-set-ta!
Colline. (in amazement)
Oh! Mu-set-ta!
Allegro moderato. ♩. = 132
16
ff brillante
Sopr. (perceiving Musetta)
p
Sopr. Shop-women.
Look! Yes! She! Mu-set-ta!
She! Look! Mu-set-ta!
8
subito pp

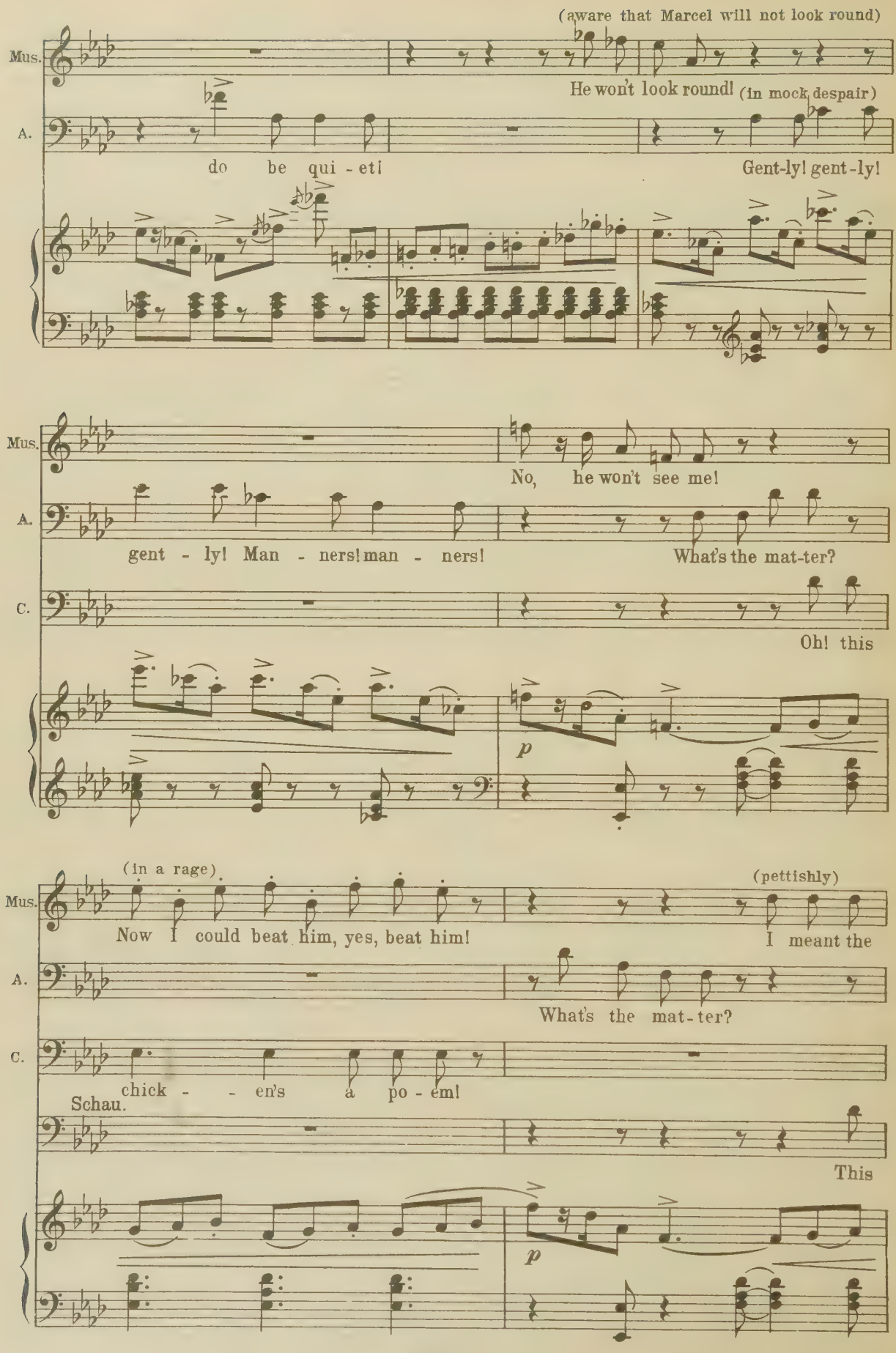

Alcindoro.
(breathless)
brillante
Just like a val - et
Oh! what swagger!
My! she's gor-geous!
p
Mus.
(walking swiftly and looking about her, as if in search of some one, while Alcindoro follows, panting and testy.)
A.
I must run here and there.
No! no! not for
p
f
(as if calling a pet-dog)
Mus.
Come, Lu - lu!
Come, Lu - lu!
A.
me! I can stand no more! I can stand no
S.
He's had a
p
p

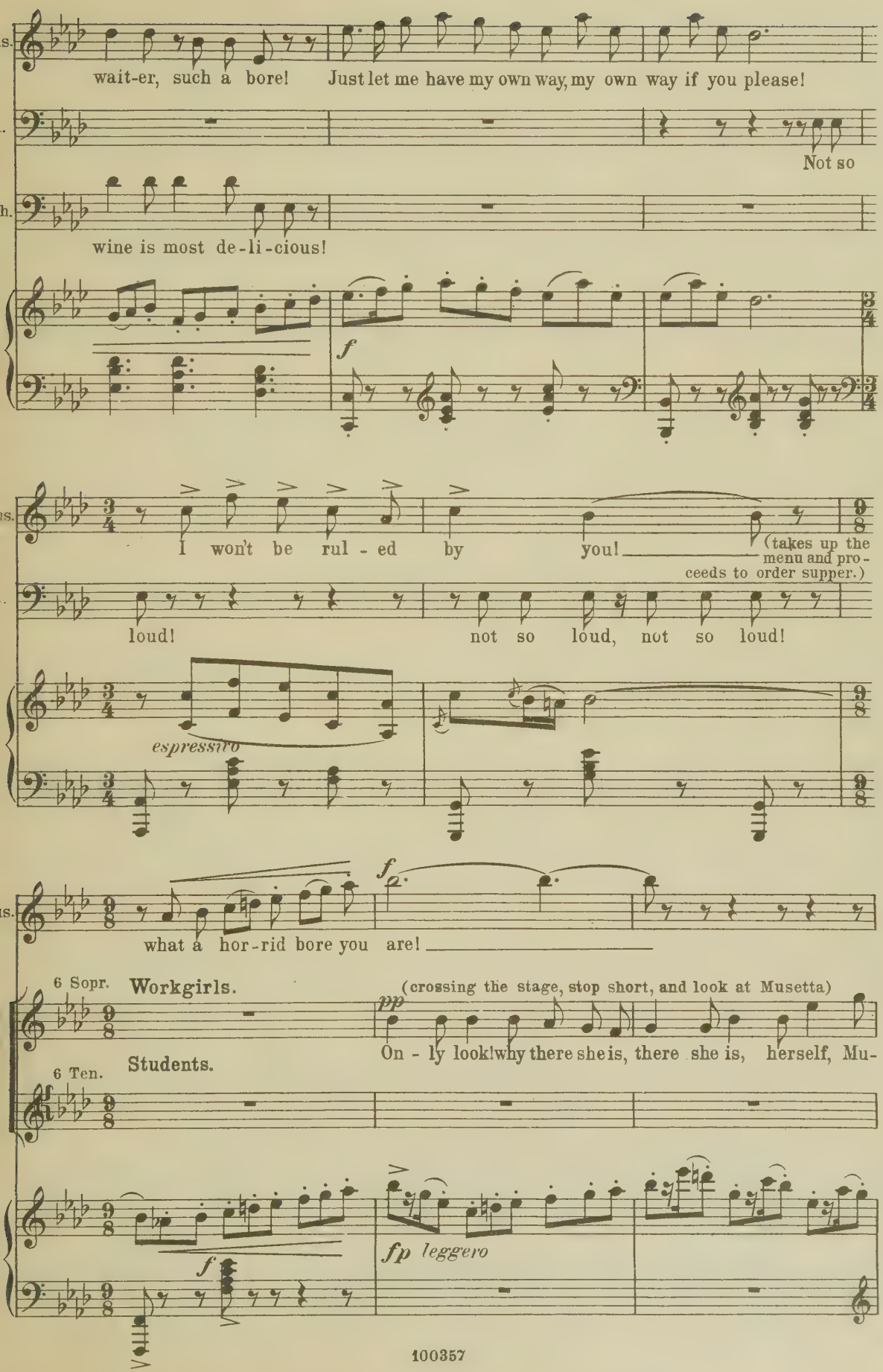

(Musetta notices the friends seated at table outside the café and motions Alcindoro to secure the table which the townsfolk have just vacated)
Mus.
A.
S.
more!
How now? out-side? here?
pret-ty good dose I reck-on.
f
f
(Alcindoro in a state of great irritation sits down and turns up his coat-collar)
Sit down, Lu-lu!
(grumbling)
Such a term of fond en-dear-ment pray
17
p
f
Now don't be Blue-Beard
(a waiter approaches to lay the cloth.)
do not ap-ply to me!
p leggero
cresc.
f
pp

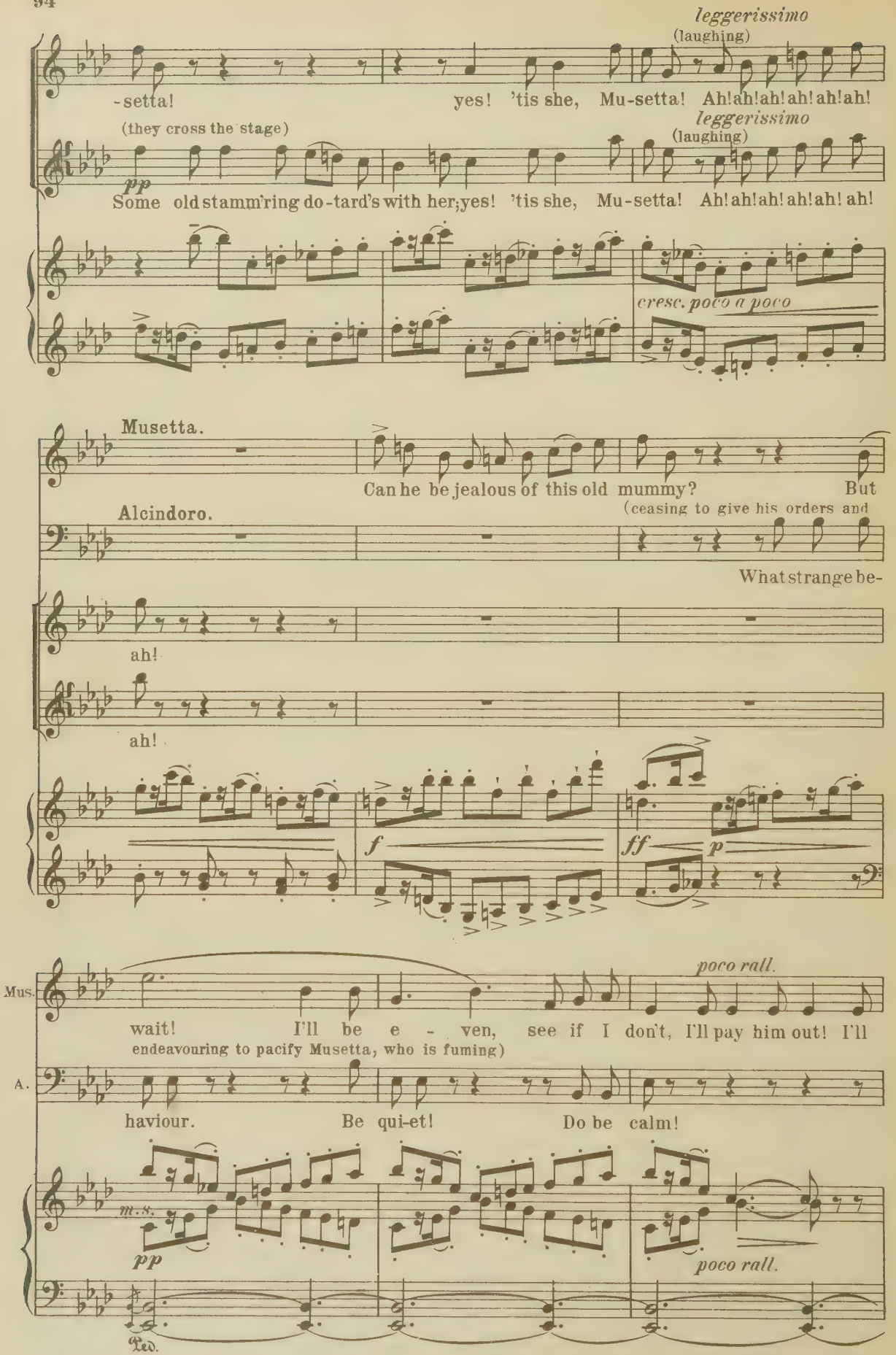

(sits down facing the café)
Mus.
pray!
Marcel.
(contemptuously)
With his chaste young Su -
Colline (scrutinizing Alcindoro.)
The naugh - ty, naugh - ty Eld - - er!
m. s. p
Mimi (to Rudolph.)
p
And her clothes are smart, too!
(with curiosity.)
Do you know who she
Rudolph.
Marcel.
The angels can't af - ford them.
san - na!
pp
Mi.
is?
Mar.
p
You had bet - ter ask me. Well her name is Mu -
p
sostenendo appena

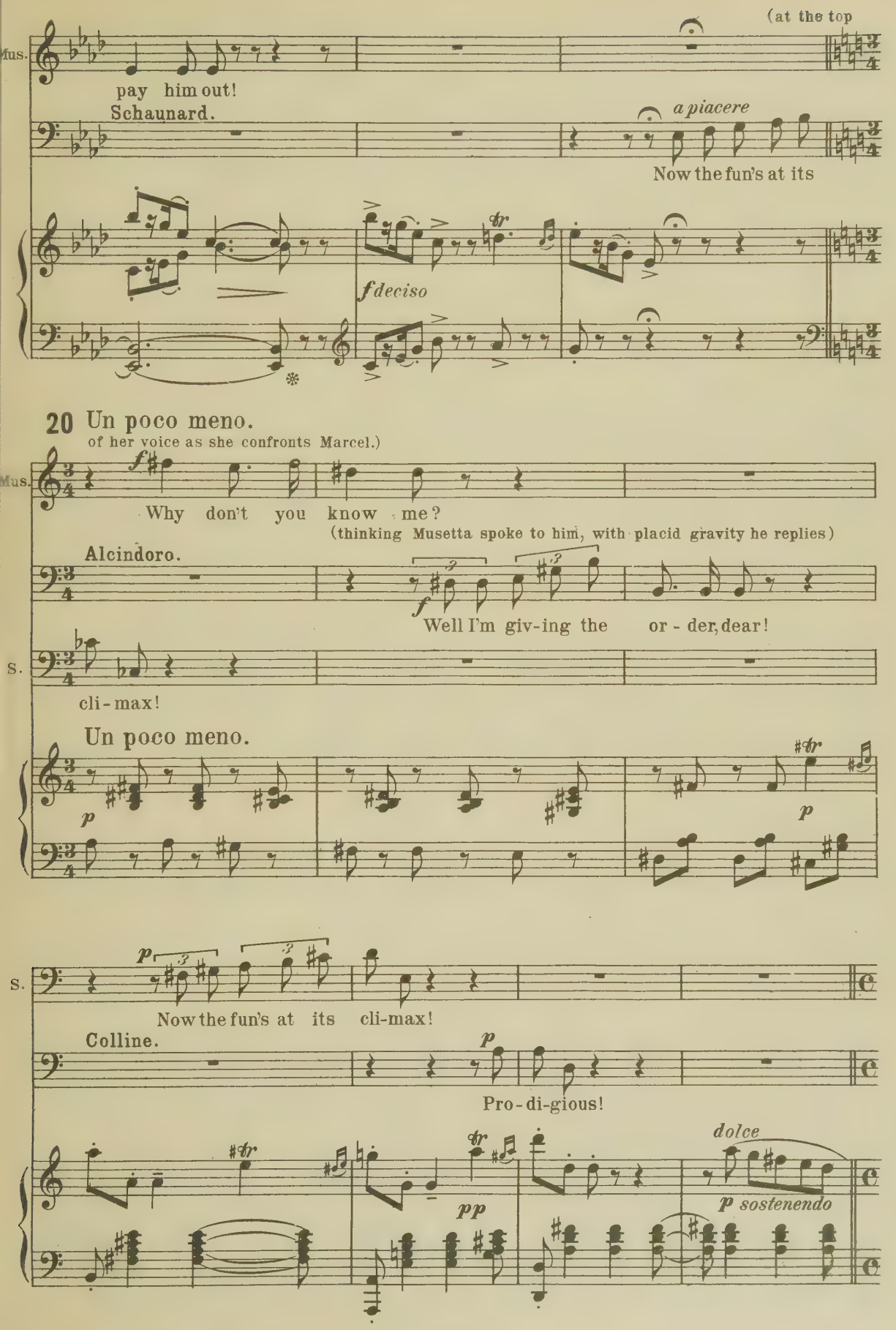

(disconcerted at not being noticed by her friends)
Mus.
Marcel can see me
But he won't look, the villain!
Mar.
- set - ta;
Her sur-name is Tempt - a - - tion! As to her vo -
18
(getting more irritated)
Mus.
And Schaunard is laugh - ing
Mar.
- ca - - tion, Like a rose in the breezes, so she chan - ges
p
Mus.
They provoke me past bear - ing!
Mar.
lov-er for lov - er with-out num - ber.
And like the spite-ful
p
Mus.
Ah, could I but beat them. If I could I would
Mar.
screech - owl
a bird that's most ra - -
espress.

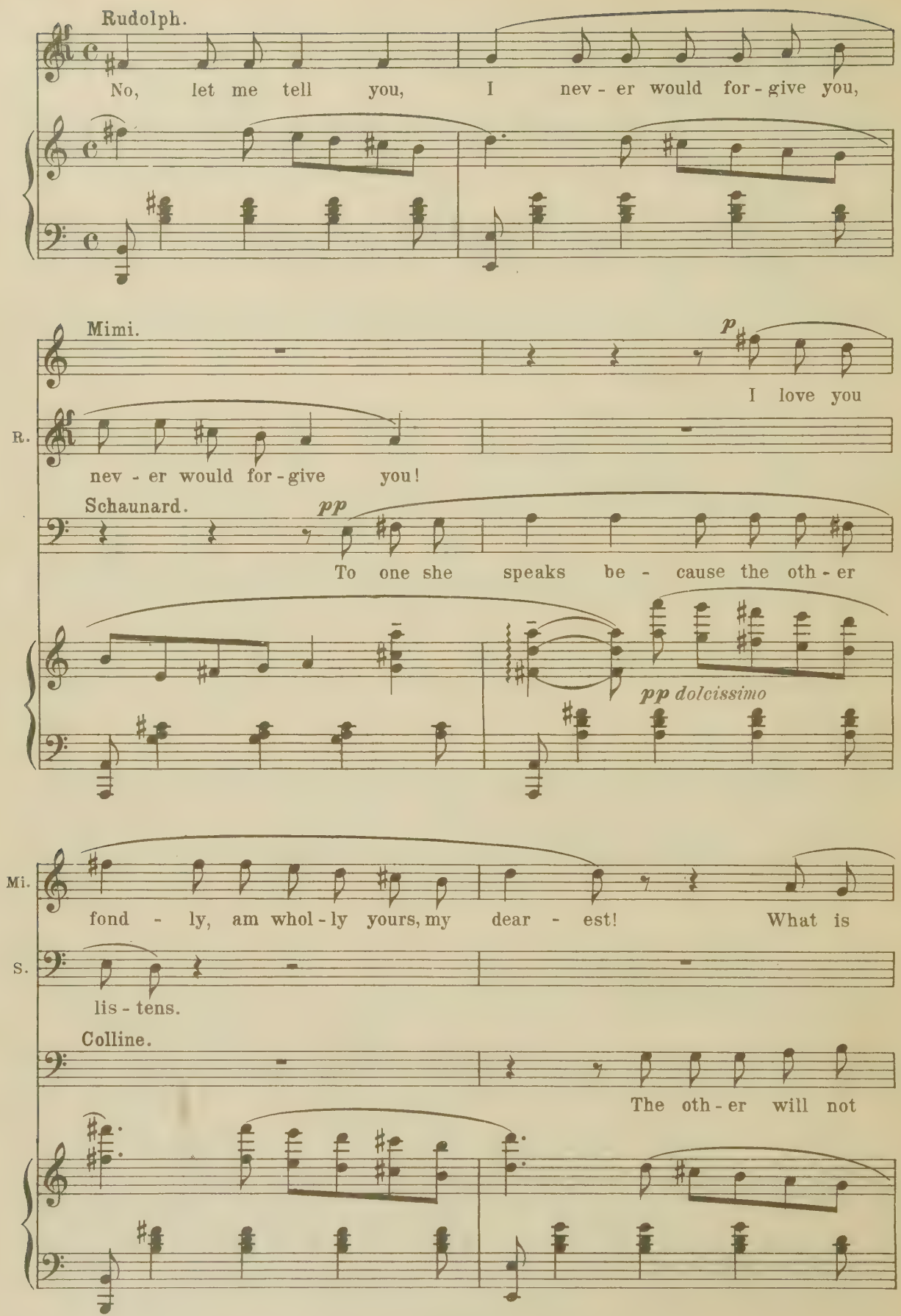

Mus
Mar
scratch!
But I on - ly have to back me this old pel - i -
pa - cious, the food that most she fa - vours is the heart!
a tempo
can.
No matter!
riten.
con amarezza
Her food the heart is!
Thus have I now none
col canto
19
f
(shouting)
(pointing to a plate as the waiter hurries thither)
Hi, wai - ter here!
Hi, wai-ter here!
See this
left.
So pass me the ra - - gout!
f a tempo
(dashes the plate on the ground;
the waiter picks up the pieces)
plate has a hor - rid smell of on - ions!
(remonstrating)
Alcindoro.
Don't, Mu - set - ta
f


(aware that Marcel will not look round)
Mus.
A.
do be qui - et!
He won't look round!
(in mock despair)
Gent-ly! gent-ly!
Mus.
A.
C.
gent - ly! Man - ners! man - ners!
No, he won't see me!
What's the mat-ter?
Oh! this
p
(in a rage)
Mus.
A.
C.
Now I could beat him, yes, beat him!
(pettishly)
I meant the
What's the mat-ter?
chick - - en's a po - em!
Schau.
This
p


wait-er, such a bore! Just let me have my own way, my own way if you please!
Not so
wine is most de-li-cious!
f
I won't be rul - ed by you!
(takes up the menu and proceeds to order supper.)
loud! not so loud, not so loud!
espressivo
f
what a hor-rid bore you are!
6 Sopr. Workgirls.
(crossing the stage, stop short, and look at Musetta)
pp
On - ly look! why there she is, there she is, herself, Mu-
6 Ten. Students.
f
fp leggero


leggerissimo
(laughing)
-setta!
yes! 'tis she, Mu-setta! Ah! ah! ah! ah! ah! ah!
(they cross the stage)
leggerissimo
(laughing)
pp
Some old stamm'ring do-tard's with her; yes! 'tis she, Mu-setta! Ah! ah! ah! ah! ah! ah!
cresc. poco a poco
Musetta.
Can he be jealous of this old mummy? But
Alcindoro.
(ceasing to give his orders and
What strange be-
ah!
ah!
f
ff
p
poco rall.
Mus.
wait! I'll be e - ven, see if I don't, I'll pay him out! I'll
endeavouring to pacify Musetta, who is fuming)
A.
haviour. Be qui-et! Do be calm!
m.s.
pp
poco rall.
Ped.


(at the top
pay him out!
Schaunard.
a piacere
Now the fun's at its
f deciso
20 Un poco meno.
of her voice as she confronts Marcel.)
Why don't you know me?
(thinking Musetta spoke to him, with placid gravity he replies)
Alcindoro.
Well I'm giv-ing the or - der, dear!
cli - max!
Un poco meno.
Now the fun's at its cli-max!
Colline.
Pro - di-gious!
dolce
p sostenendo


Rudolph.
No, let me tell you, I nev - er would for - give you,
Mimi.
p
I love you
R.
nev - er would for - give you!
Schaunard.
pp
To one she speaks be - cause the oth - er
pp dolcissimo
Mi.
fond - ly, am whol - ly yours, my dear - est! What is
S.
lis - tens.
Colline.
The oth - er will not

Mi.
that a-bout for-give-ness?
C.
hear.
mf
Feigns not to see the girl which makes her
Musetta.
f
But your heart is a-throbbing.
Alcindoro.
Do be quiet!
C.
mad!
a tempo
rall. e cresc.
f
p
pp
Mus.
But your heart is a-throbbing!
A.
Do be quiet!
mf
pp
f
affrettando
mf
pp
rall.

Tempo di Valzer lento. ♩ = 104.

21 (still seated, and markedly addressing Marcel, who shews signs of agitation.)

con molta grazia ed eleganza

Musetta.

As thro' the street I wan-der onward

con molta grazia ed eleganza

pp

quasi rit.

Mus. mer-ri-ly. I wander onward dainti-ly,

quasi rit.

appena allarg.

Mus. See how the folk look round, Because they know I'm

col canto

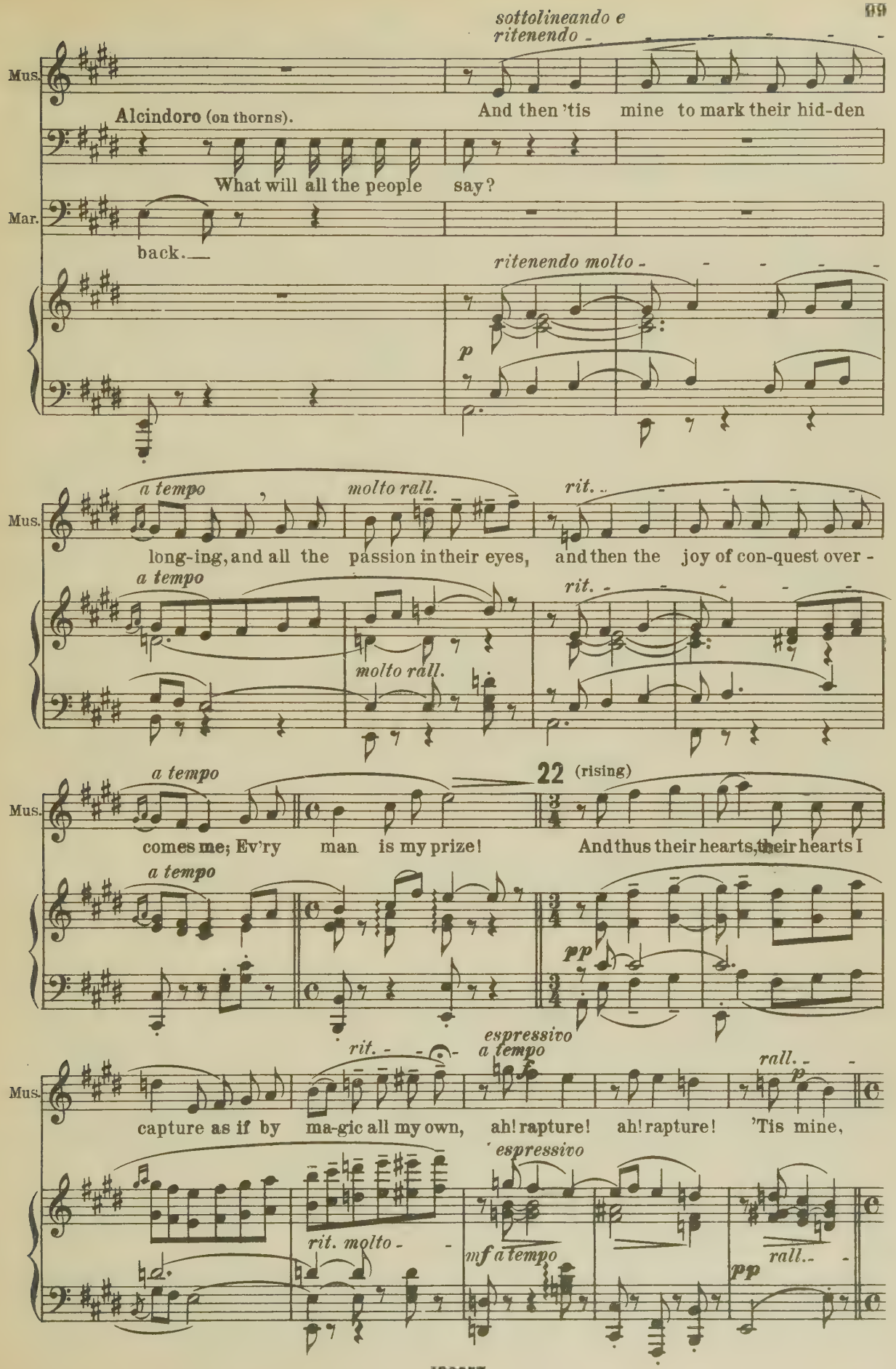
a tempo

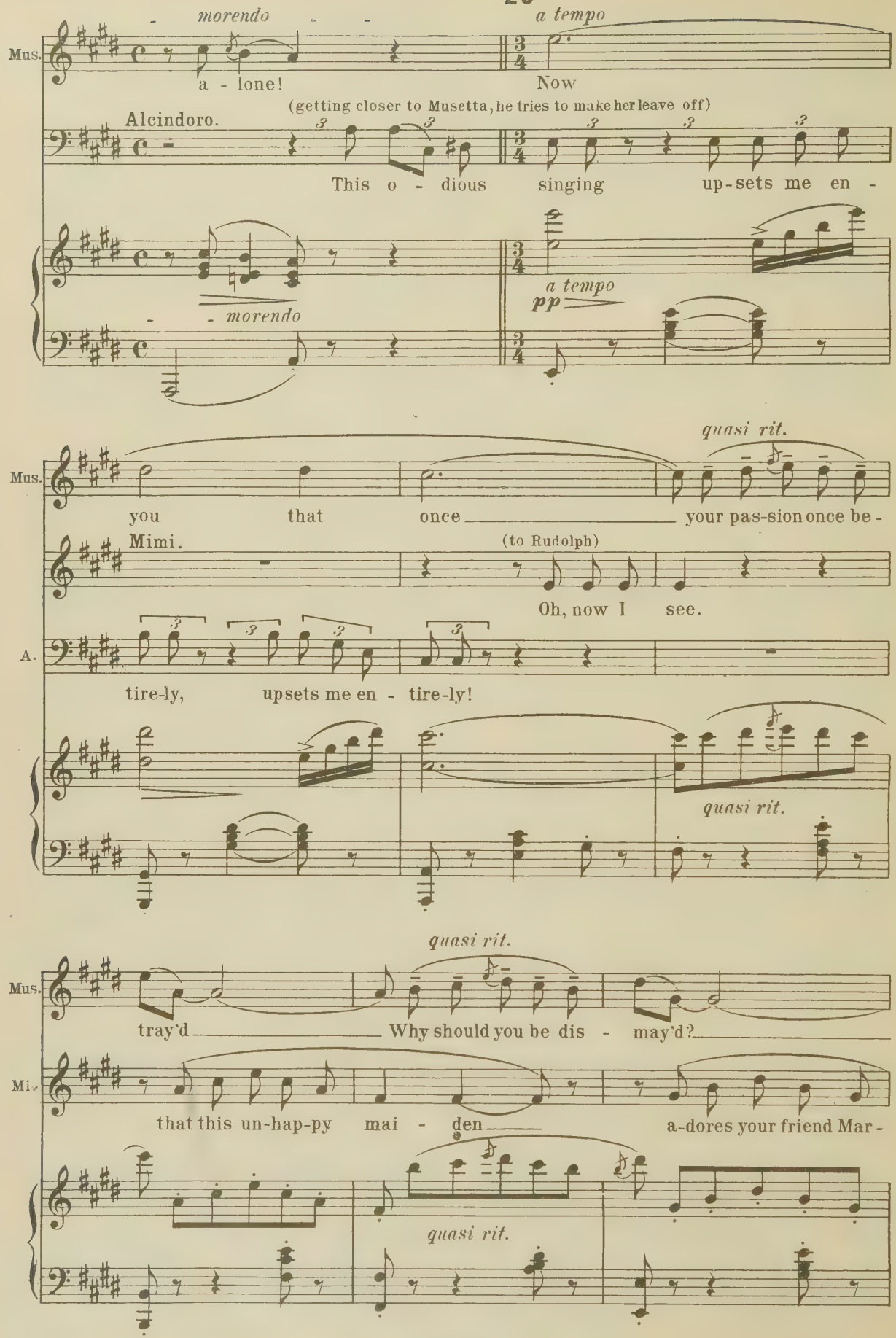
Mus charm-ing, a ve-ry charming, charming girl.

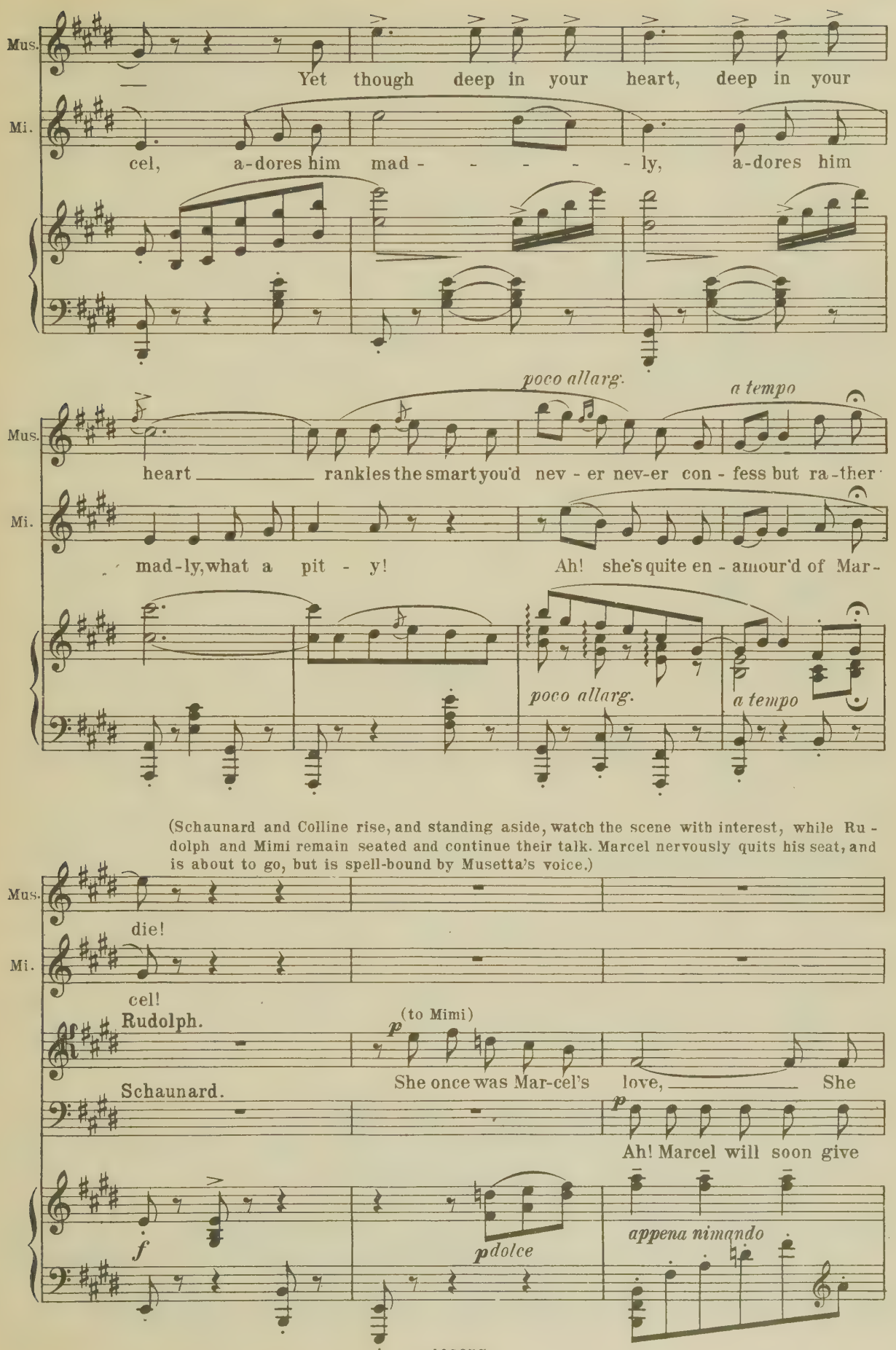
Marcel. (to his friends in a voice half choked by emotion.)

Hold me back, hold me

a tempo


sottolineando e
ritenendo
Mus.
Alcindoro (on thorns).
And then 'tis mine to mark their hid-den
What will all the people say?
Mar.
back.
ritenendo molto
p
a tempo
molto rall.
rit.
Mus.
long-ing, and all the passion in their eyes, and then the joy of con-quest over -
a tempo
rit.
molto rall.
a tempo
22 (rising)
Mus.
comes me; Ev'ry man is my prize! And thus their hearts, their hearts I
a tempo
pp
rit.
espressivo
a tempo
rall.
p
Mus.
capture as if by ma-gic all my own, ah! rapture! ah! rapture! 'Tis mine,
espressivo
rit. molto
mf a tempo
rall.
pp


morendo
a tempo
Mus.
a - lone!
Now
(getting closer to Musetta, he tries to make her leave off)
Alcindoro.
This o - dious singing up-sets me en -
morendo
a tempo
pp
quasi rit.
Mus.
you that once your pas-sion once be -
Mimi.
(to Rudolph)
Oh, now I see.
A.
tire-ly, upsets me en - tire-ly!
quasi rit.
quasi rit.
Mus.
tray'd Why should you be dis - may'd?
Mi.
that this un-hap-py mai - den a-dores your friend Mar -
quasi rit.


Mus.
Yet though deep in your heart, deep in your
Mi.
cel, a-dores him mad - - - - - ly, a-dores him
poco allarg.
a tempo
Mus.
heart rankles the smart you'd nev - er nev-er con - fess but ra-ther
Mi.
mad-ly, what a pit - y! Ah! she's quite en - amour'd of Mar-
poco allarg.
a tempo
(Schaunard and Colline rise, and standing aside, watch the scene with interest, while Rudolph and Mimi remain seated and continue their talk. Marcel nervously quits his seat, and is about to go, but is spell-bound by Musetta's voice.)
Mus.
die!
Mi.
cel!
Rudolph.
(to Mimi)
p
She once was Mar-cel's love,
She
Schaunard.
p
Ah! Marcel will soon give
f
pdolce
appena nimando

(Alcindoro vainly endeavours to induce Musetta to resume her seat at the table, where supper is now

R. wanton - ly for-sook her fate rar-er game she thought to

S. in!

Colline. *p* Who knows what will hap-pen now?

ready.)

R. capture.

S. But the snare to some is pleasant for the bit-er and the

C. Goodness me! 'tis most un - pleasant,

24 *espressivo*

Musetta.

Mimi. Ah! Mar - cel. you are van - - quished.

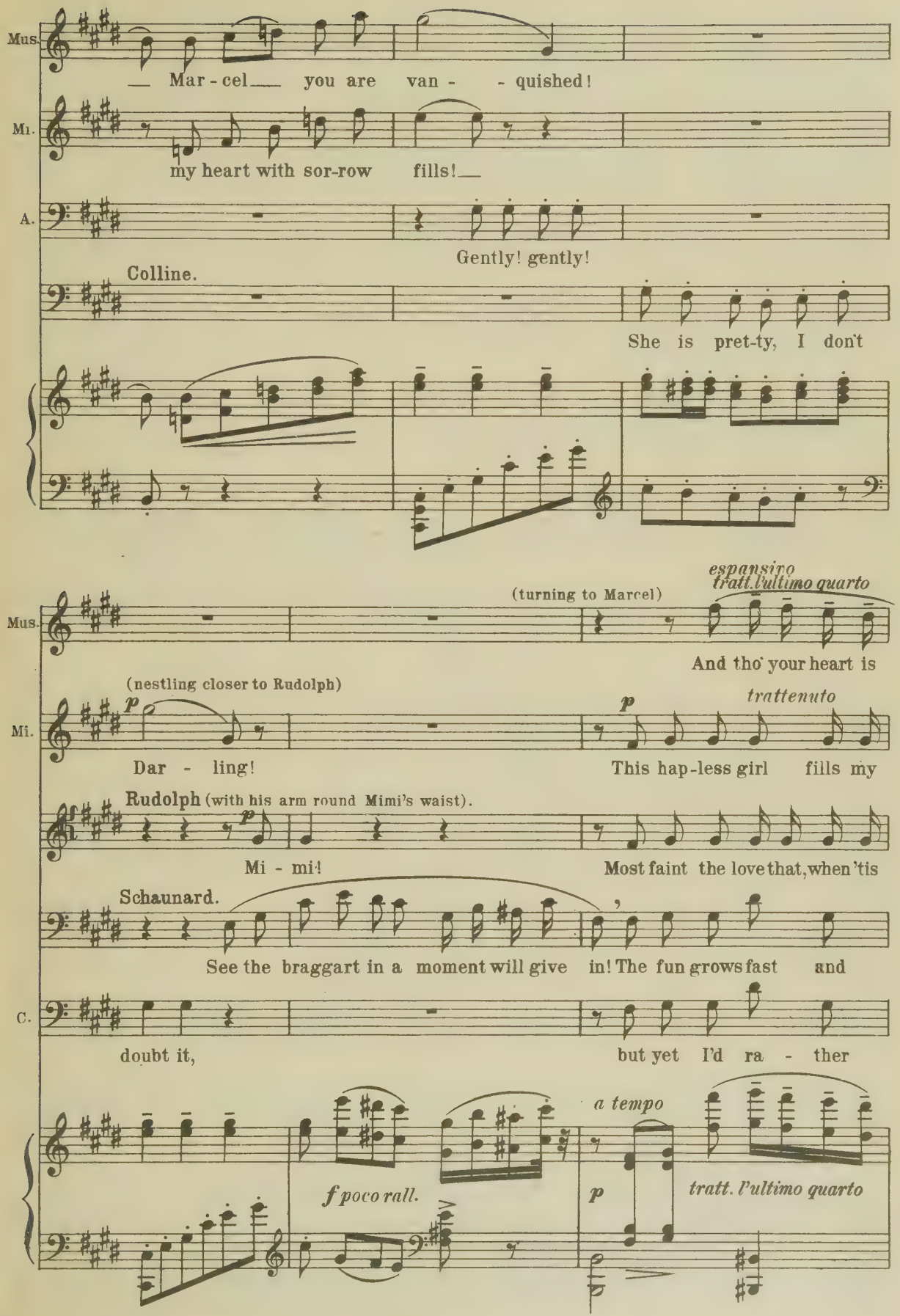
And yet the maiden

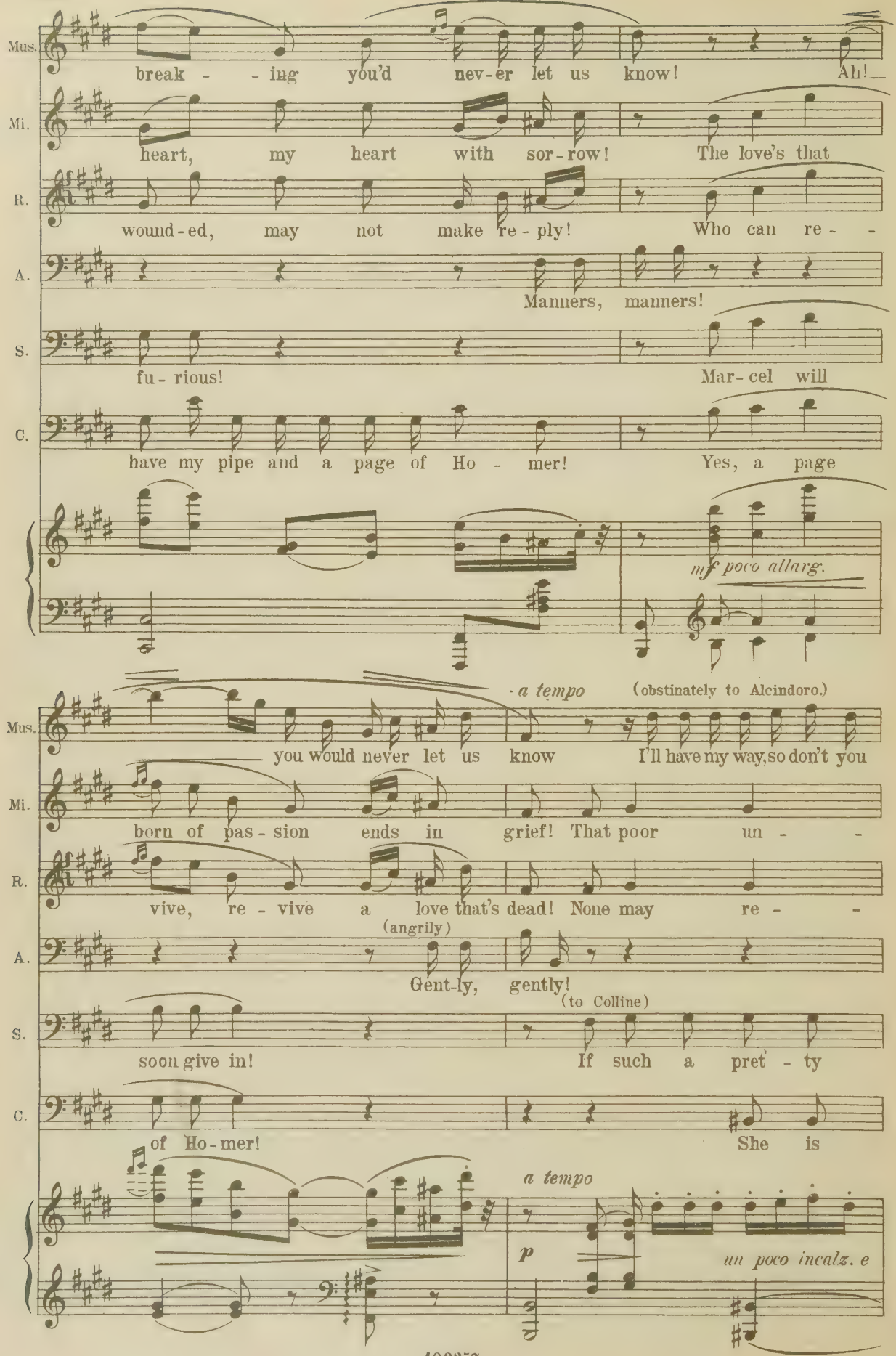
A. Not so loud!

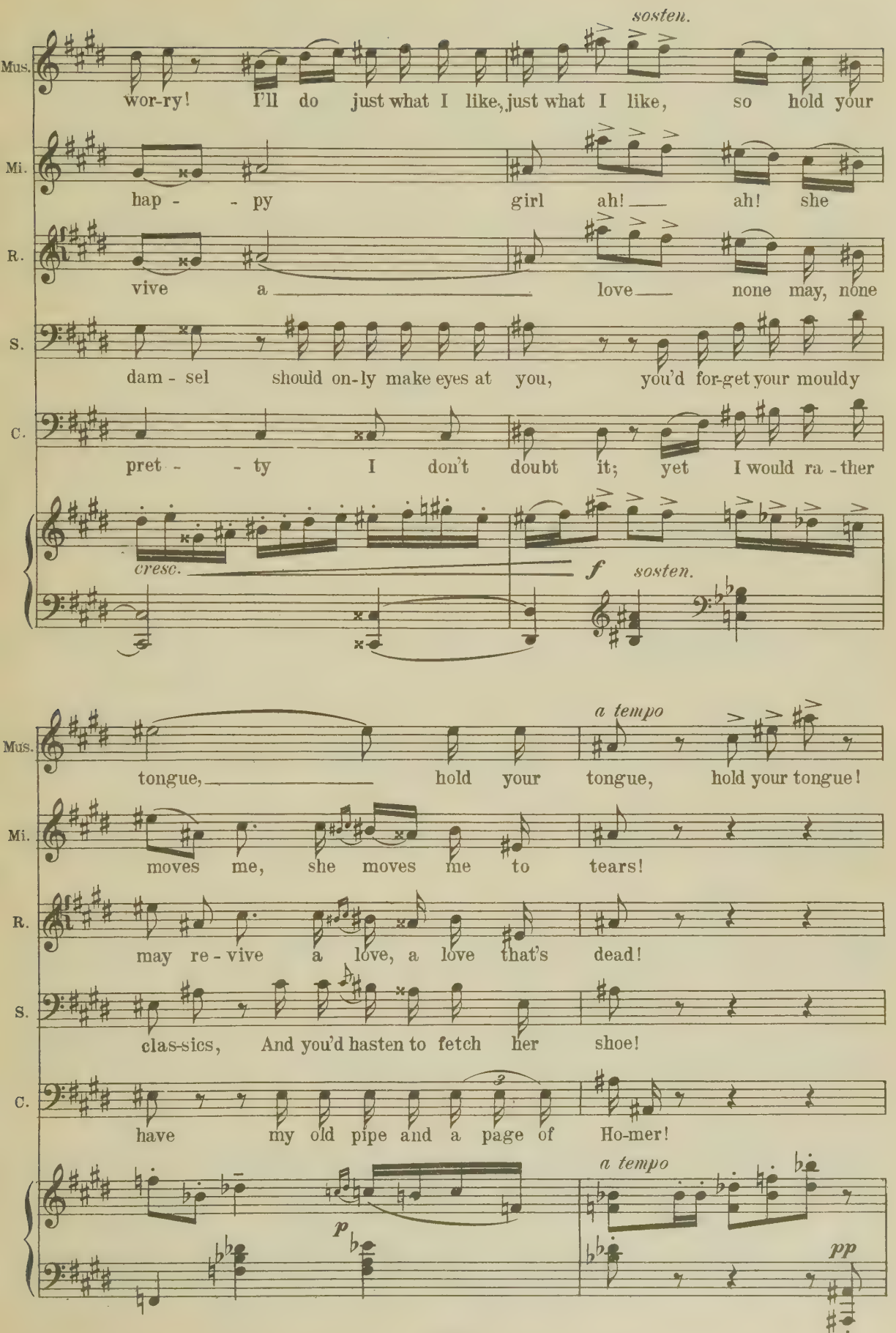
S. bit.

C. a - ny-how it is for me!

rall. *p*


Mus.
Mar - cel you are van - - quished!
Mi.
my heart with sor-row fills!
A.
Gently! gently!
Colline.
She is pret-ty, I don't
espansivo
tratt. l'ultimo quarto
(turning to Marcel)
Mus.
And tho' your heart is
(nestling closer to Rudolph)
p
trattenuto
Mi.
Dar - ling!
This hap-less girl fills my
Rudolph (with his arm round Mimi's waist).
Mi - mi!
Most faint the love that, when 'tis
Schaunard.
See the braggart in a moment will give in! The fun grows fast and
C.
doubt it,
but yet I'd ra - ther
a tempo
f poco rall.
p
tratt. l'ultimo quarto


Mus.
break - - ing you'd nev-er let us know! Ah!
Mi.
heart, my heart with sor-row! The love's that
R.
wound-ed, may not make re-ply! Who can re- -
A.
Manners, manners!
S.
fu-rious! Mar-cel will
C.
have my pipe and a page of Ho - mer! Yes, a page
mf poco allarg.
a tempo
(obstinately to Alcindoro.)
Mus.
you would never let us know I'll have my way, so don't you
Mi.
born of pas-sion ends in grief! That poor un- -
R.
vive, re-vive a love that's dead! None may re- -
(angrily)
A.
Gent-ly, gently!
(to Colline)
S.
soon give in! If such a pret-ty
C.
of Ho-mer! She is
a tempo
p
un poco incalz. e


sosten.
Mus.
wor-ry! I'll do just what I like, just what I like, so hold your
Mi.
hap - - py girl ah! ah! she
R.
vive a love none may, none
S.
dam - sel should on-ly make eyes at you, you'd for-get your mouldy
C.
pret - - ty I don't doubt it; yet I would ra - ther
cresc.
f
sosten.
a tempo
Mus.
tongue, hold your tongue, hold your tongue!
Mi.
moves me, she moves me to tears!
R.
may re - vive a love, a love that's dead!
S.
clas-sics, And you'd hasten to fetch her shoe!
C.
have my old pipe and a page of Ho-mer!
a tempo
p
pp

25 Musetta.

un poco sosten.

p

(I must try to get rid of the old boy.)

pp un poco sosten.

Musetta (pretending to suffer violent pain in her foot, she sits down again.)

strillando, senza nota

ff

(coyly showing her foot)

con grazia

Oh, dear! how it pains me! how it pains me! my foot!

Alcindoro.

(bends down to untie her shoe)

What now? Let's see!

col canto

a tempo

p

cresc. molto

Iº Tempo.

Musetta. (screaming)

Break it! tear it! I can't bear it! do, I beg you!

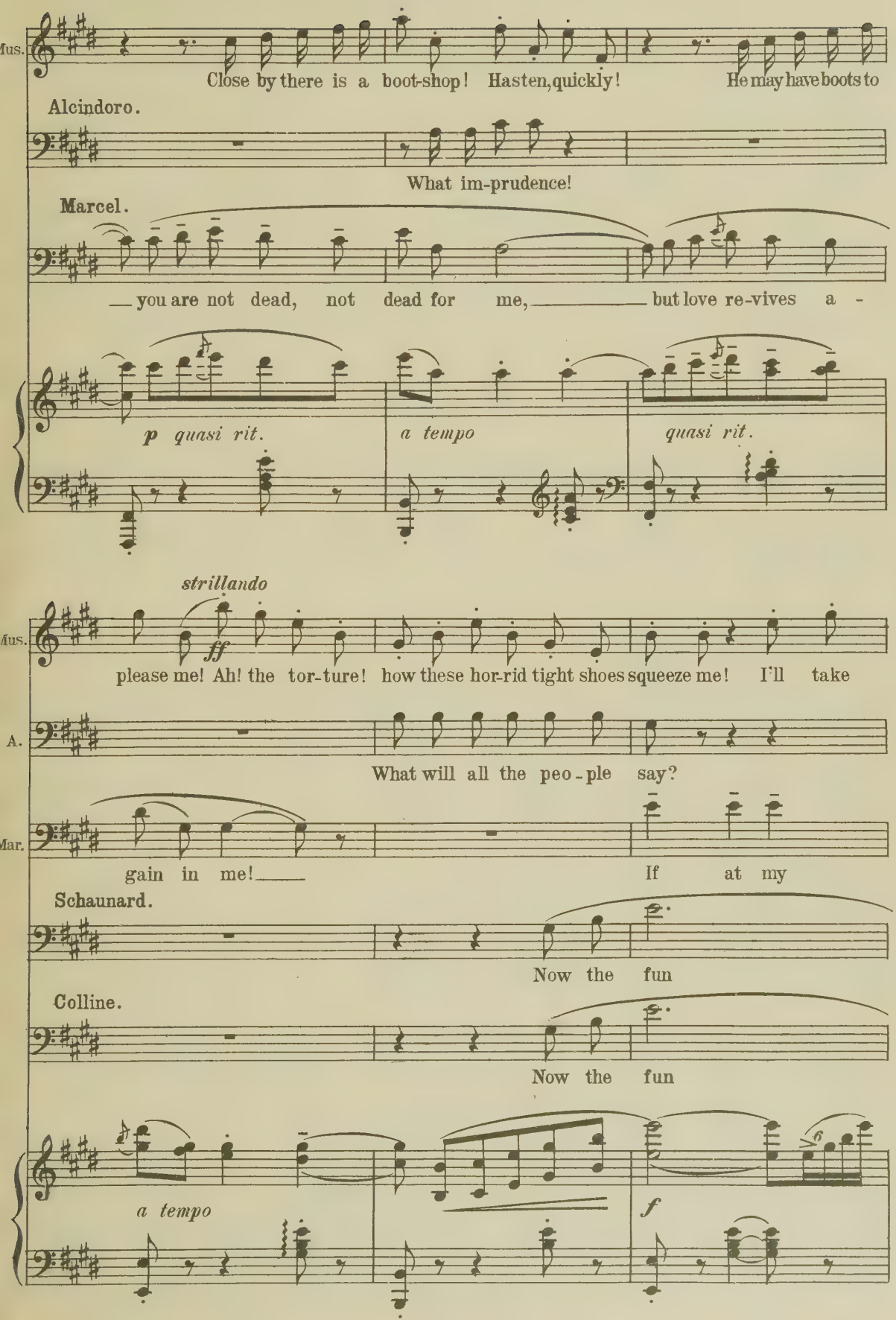
(greatly concerned, comes forward)

Marcel.

Ah, gol - - den youth

Iº Tempo.

f


Mus.
Close by there is a boot-shop! Hasten, quickly! He may have boots to
Alcindoro.
What im-prudence!
Marcel.
— you are not dead, not dead for me, — but love re-vives a -
p quasi rit.
a tempo
quasi rit.
strillando
ff
Mus.
please me! Ah! the tor-ture! how these hor-rid tight shoes squeeze me! I'll take
A.
What will all the peo-ple say?
Mar.
gain in me! —
If at my
Schaunard.
Now the fun
Colline.
Now the fun
a tempo
f

(takes off her shoe and puts it on the table)

(impatiently)

Mus. it off. So! let it lie there! Hast - en

Mimi. 'Tis ver - y plain to

Rudolph. 'Tis ver - y plain to

A. What im - prudence! Noth-ing short of

Mar. door you came to greet me my heart would straight

S. be - comes stu - pen - dous!

C. be - comes stu - pen - dous!

26

allarg. stent. a tempo sosten.

Mus. Has-ten! Has-ten! bring an-o-ther pair! go!

Mi. me that she's en - am - our'd of Mar - cel! stent.

R. me the com-e-dy's stu - pen - dous!

(hides her shoe under his coat which he hastily buttons up)

(hurries off the stage)

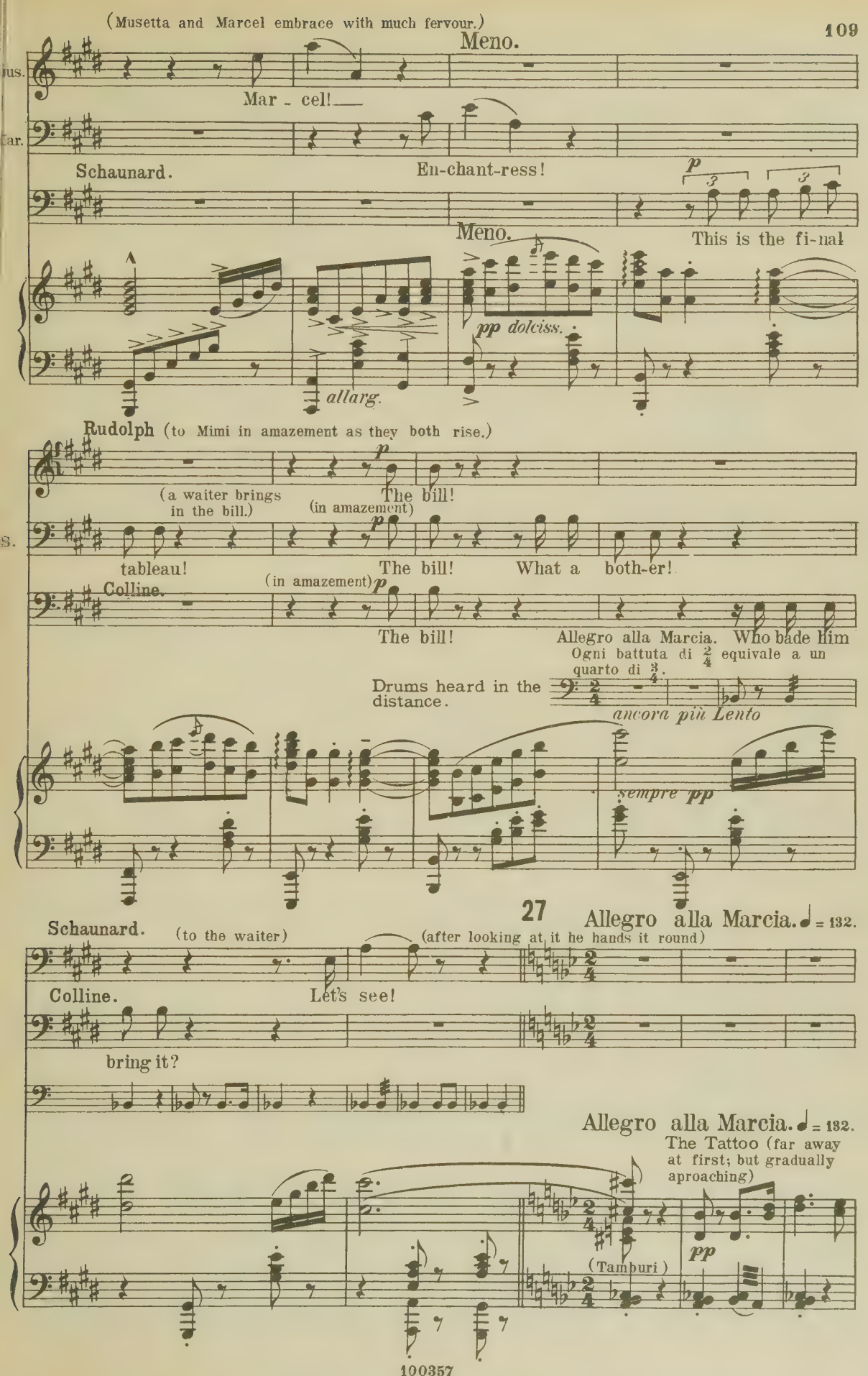
A. scan-dal! of scan - dal! Mu - set - ta! Shame!

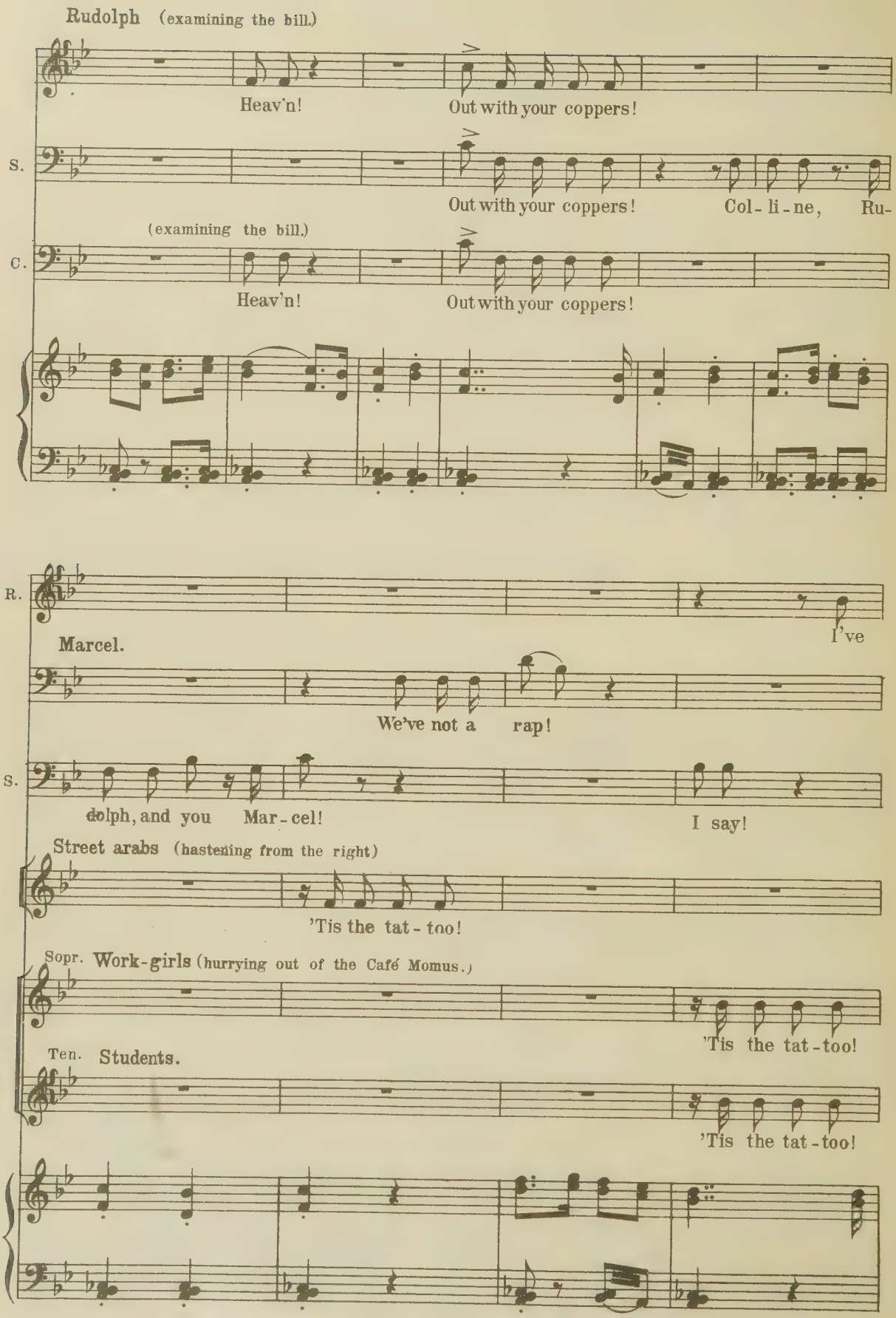
Mar. go out to meet thee, o my love!

S. In truth 'tis as good as a play, as a play!

C. Now the com-e-dy's stu - pen - dous!

f allarg. col canto ff tutta forza


(Musetta and Marcel embrace with much fervour.)
Meno.
Mar - cel!
Schaunard.
En-chant-ress!
Meno.
This is the fi-nal
pp dolciss.
allarg.
Rudolph (to Mimi in amazement as they both rise.)
(a waiter brings in the bill.)
The bill!
(in amazement)
tableau!
The bill!
What a both-er!
Colline.
(in amazement)
The bill!
Allegro alla Marcia. Who bade him
Ogni battuta di 2/4 equivale a un quarto di 3/4.
Drums heard in the distance.
ancora più Lento
sempre pp
27
Allegro alla Marcia. ♩ = 132.
Schaunard.
(to the waiter)
(after looking at it he hands it round)
Colline.
Let's see!
bring it?
Allegro alla Marcia. ♩ = 132.
The Tattoo (far away at first; but gradually aproaching)
(Tamburi)
pp


Rudolph (examining the bill.)
Heav'n!
Out with your coppers!
S.
Out with your coppers!
Col- li - ne,
Ru-
(examining the bill.)
C.
Heav'n!
Out with your coppers!
R.
Marcel.
I've
We've not a rap!
S.
dolph, and you Mar - cel!
I say!
Street arabs (hastening from the right)
'Tis the tat - too!
Sopr. Work-girls (hurrying out of the Café Momus.)
'Tis the tat - too!
Ten. Students.
'Tis the tat - too!

R. thir-ty sous no more! (amazed)

Mar. I say! No more than that? (sternly)

S. Colline. I say! No more than that? But

I say! No more than that?

(hastening from the left. As the tattoo is still a long way off, the folks run hither and thither, as if uncertain from which quarter the band will approach.)

Sopr. Citizens. 'Tis the tat-too!

Ten. 'Tis the tat-too!

avvicinandosi a poco a poco

28

S. who has got my purse? (they all feel their pockets which are

(coming nearer)

Tamburi. *ff*

(Orchestra) *ff*

empty; none can explain the sudden disappearance of Schaunard's purse; and they look at each other in surprise.)

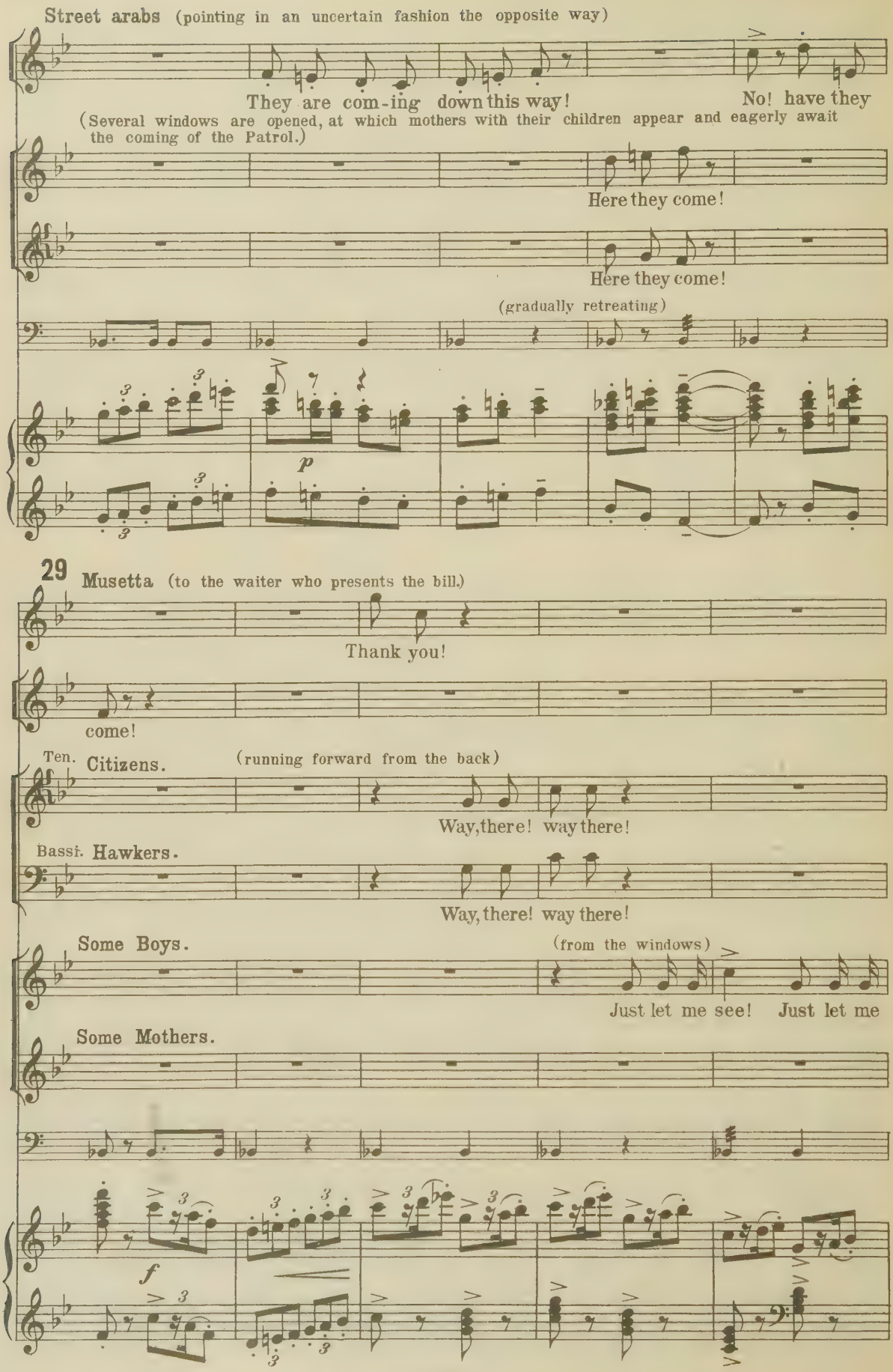
Musetta. (to the waiter) And my bill please bring to me.

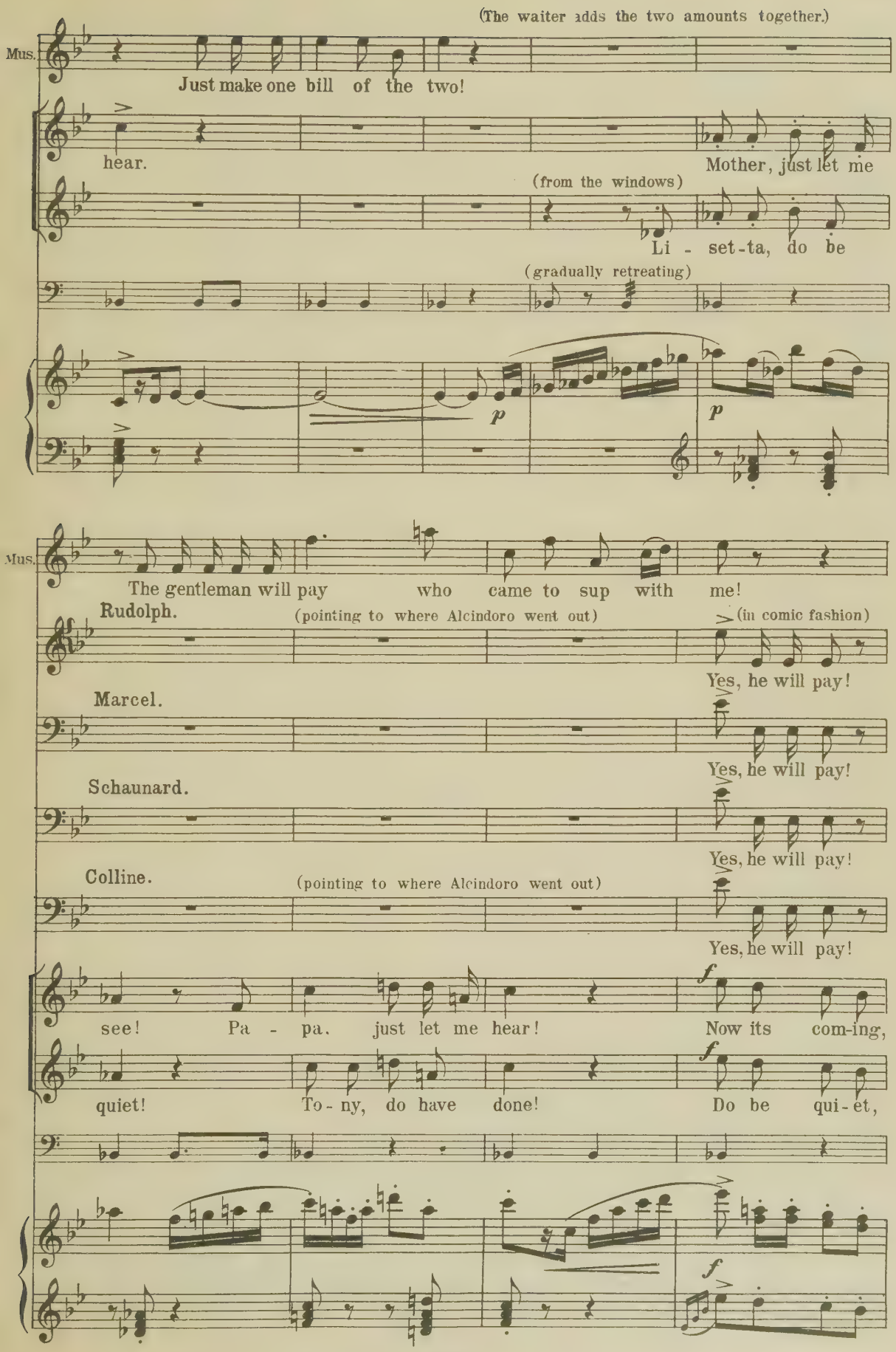
Street arabs. Will they come a - long this way?

Sopr. Work-girls. No from there!

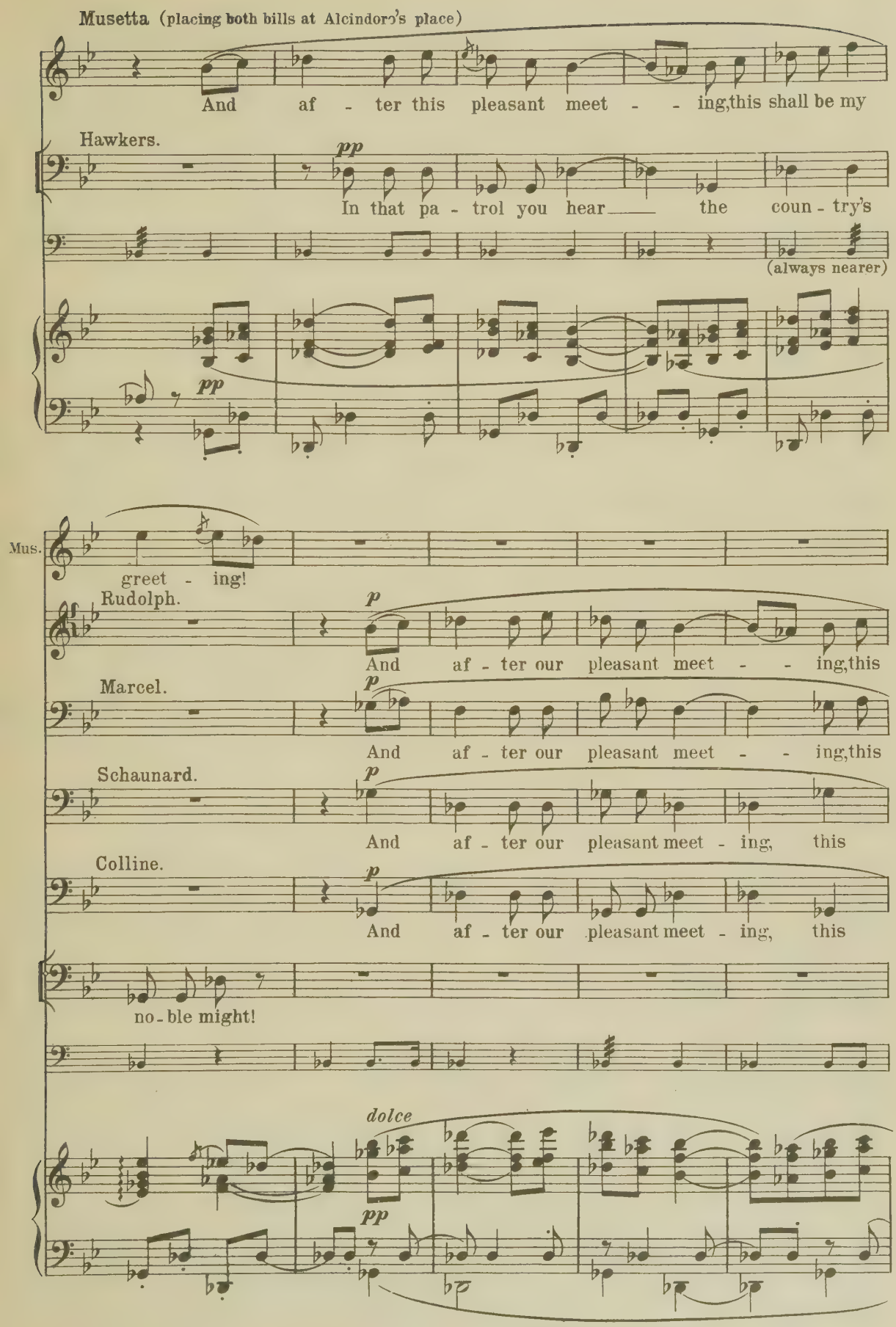
Ten. Students. No from there!

p *mf*


Street arabs (pointing in an uncertain fashion the opposite way)
They are com-ing down this way!
No! have they
(Several windows are opened, at which mothers with their children appear and eagerly await the coming of the Patrol.)
Here they come!
Here they come!
(gradually retreating)
p
29
Musetta (to the waiter who presents the bill.)
Thank you!
come!
Ten. Citizens.
(running forward from the back)
Way, there! way there!
Bassi. Hawkers.
Way, there! way there!
Some Boys.
(from the windows)
Just let me see! Just let me
Some Mothers.
f


(The waiter adds the two amounts together.)
Mus.
Just make one bill of the two!
hear.
Mother, just let me
(from the windows)
Li - set-ta, do be
(gradually retreating)
p
p
Mus.
The gentleman will pay who came to sup with me!
Rudolph.
(pointing to where Alcindoro went out)
(in comic fashion)
Yes, he will pay!
Marcel.
Yes, he will pay!
Schaunard.
Yes, he will pay!
Colline.
(pointing to where Alcindoro went out)
Yes, he will pay!
f
see! Pa - pa, just let me hear! Now its com-ing,
f
quiet! To - ny, do have done! Do be qui - et,
f

Street arabs.
30
(the crowd fills the stage; the tattoo advances gradually from the left)
When it gets
Sop. Work-girls.
They will come a - long this way!
Yes, this way!
Ten. Students.
Yes, this way!
Sop.
They will come a - long this way!
Yes, this way!
Ten.
Yes, this way!
Citizens.
Bassi. Hawkers.
Yes, this way!
The tat - too!
do have done!
Marcel.
(The waiter hands the two bills to Musetta)
(aside, comically)
Schaunard.
(aside, comically)
He will pay!
Colline (aside, comically)
Yes, he will pay!
Yes, he will pay!
(The shop-people close their shops and come out into the street)
near - er we'll march a - long be - side it!
getting gradually nearer


Musetta (placing both bills at Alcindoro's place)
And af - ter this pleasant meet - - ing,this shall be my
Hawkers.
pp
In that pa - trol you hear the coun - try's
(always nearer)
pp
Mus.
greet - ing!
Rudolph.
p
And af - ter our pleasant meet - - ing,this
Marcel.
p
And af - ter our pleasant meet - - ing,this
Schaunard.
p
And af - ter our pleasant meet - ing, this
Colline.
p
And af - ter our pleasant meet - ing, this
no - ble might!
dolce
pp

R. shall be her greet - - - ing!

Mar. shall be her greet - - - ing!

S. shall be her greet - ing!

C. shall be her greet - ing!

(All look to the left; the tattoo is about to enter the square, when the crowd retreats on either side, while the friends with Musetta and Mimi form a group near the Café.)

coming nearer and nearer

31

Mar. See, the pat - rol is coming! Look out that the old boy don't

C. Street arabs. Look out that the old boy don't

Now look out, they're coming here! Make way there!

Sop. Work-girls.

Do stand back, for here they come! Make way there!

Ten. Students.

Do stand back, for here they come! Make way there!

Sop. Citizens, Shop keepers etc.

Do stand back, for here they come! Make way there!

Ten. Citizens.

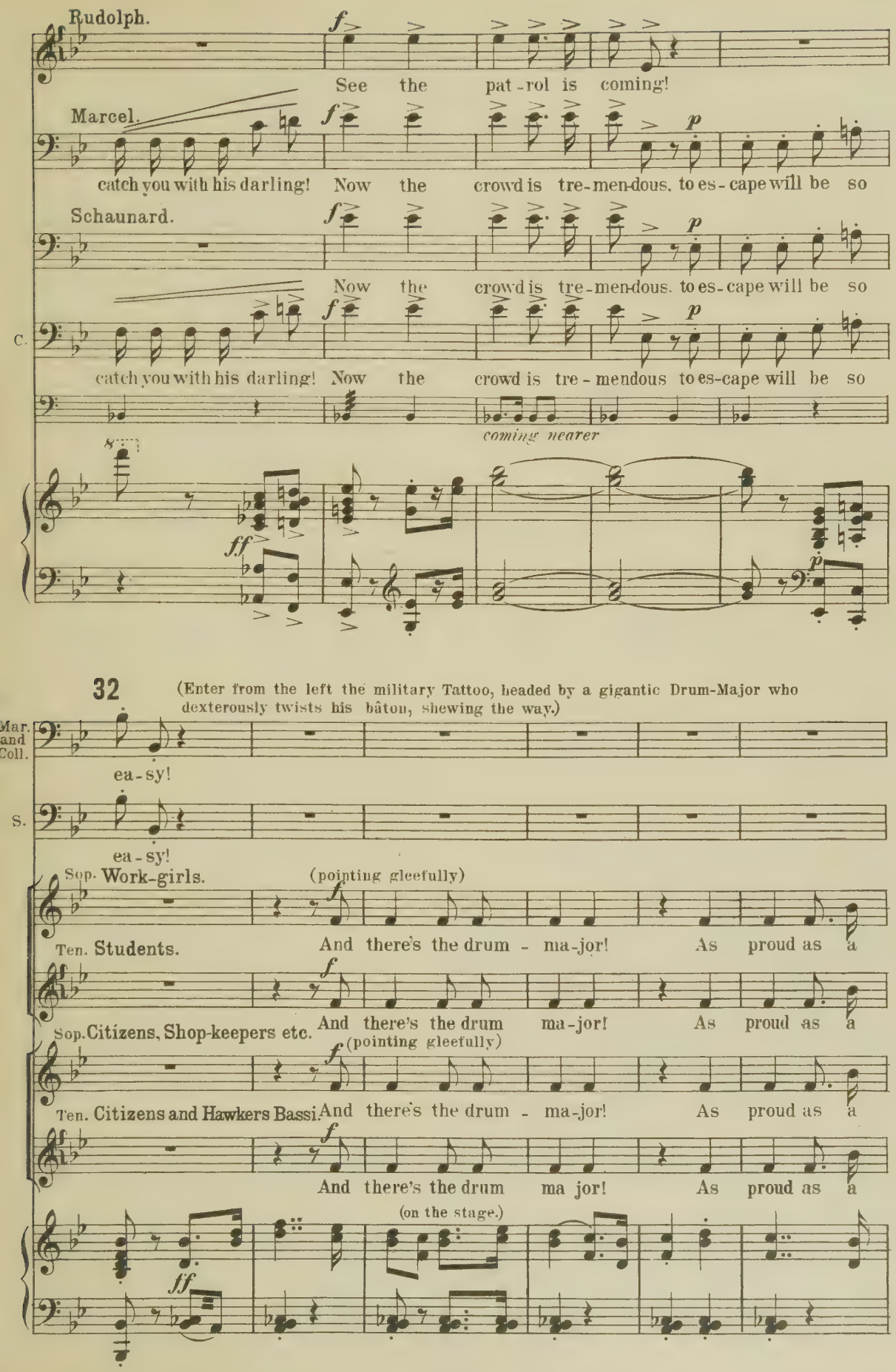
Do stand back, for here they come! Make way there!

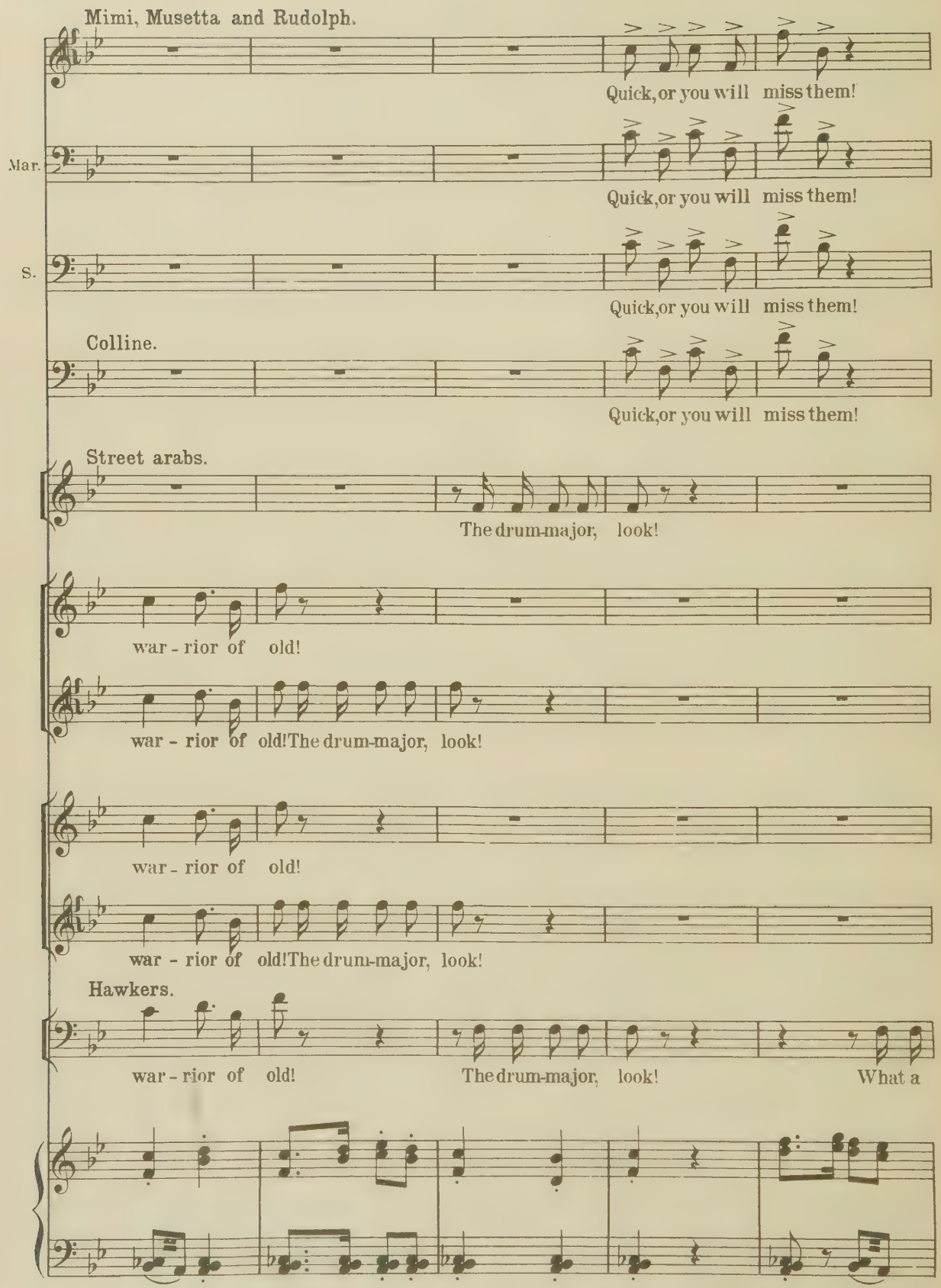
Make way there!

f

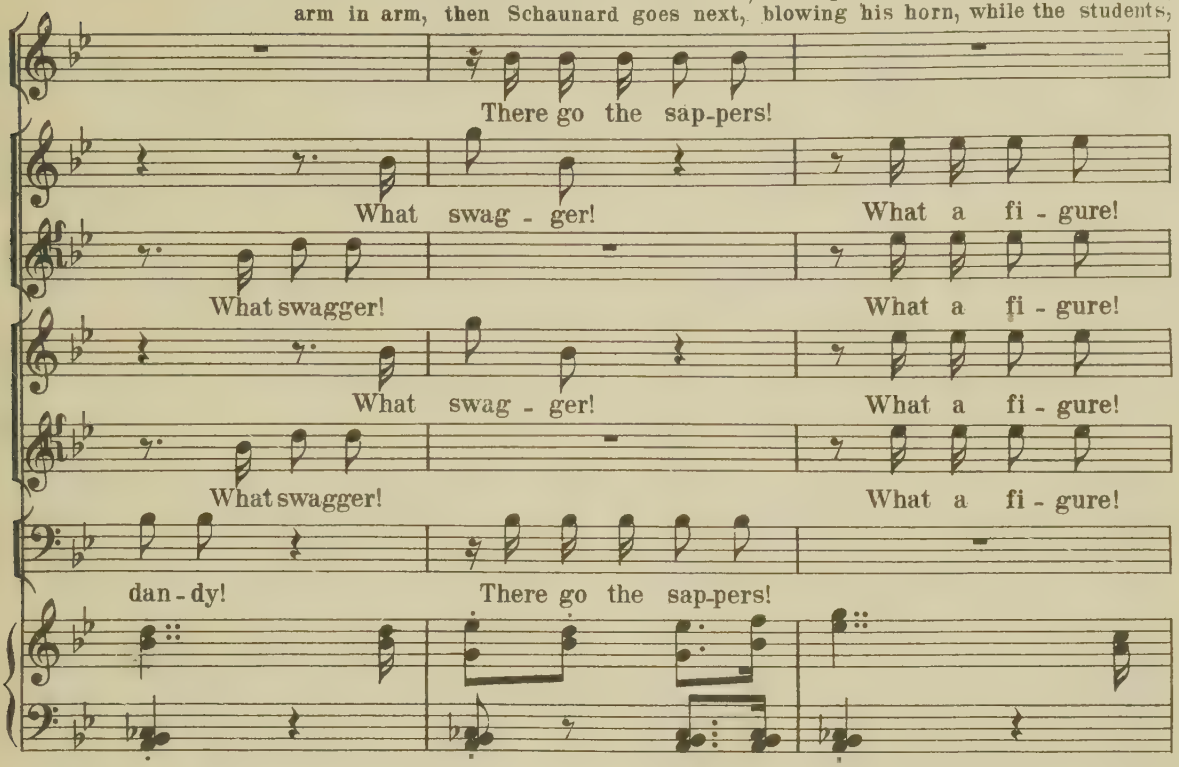
ff

8

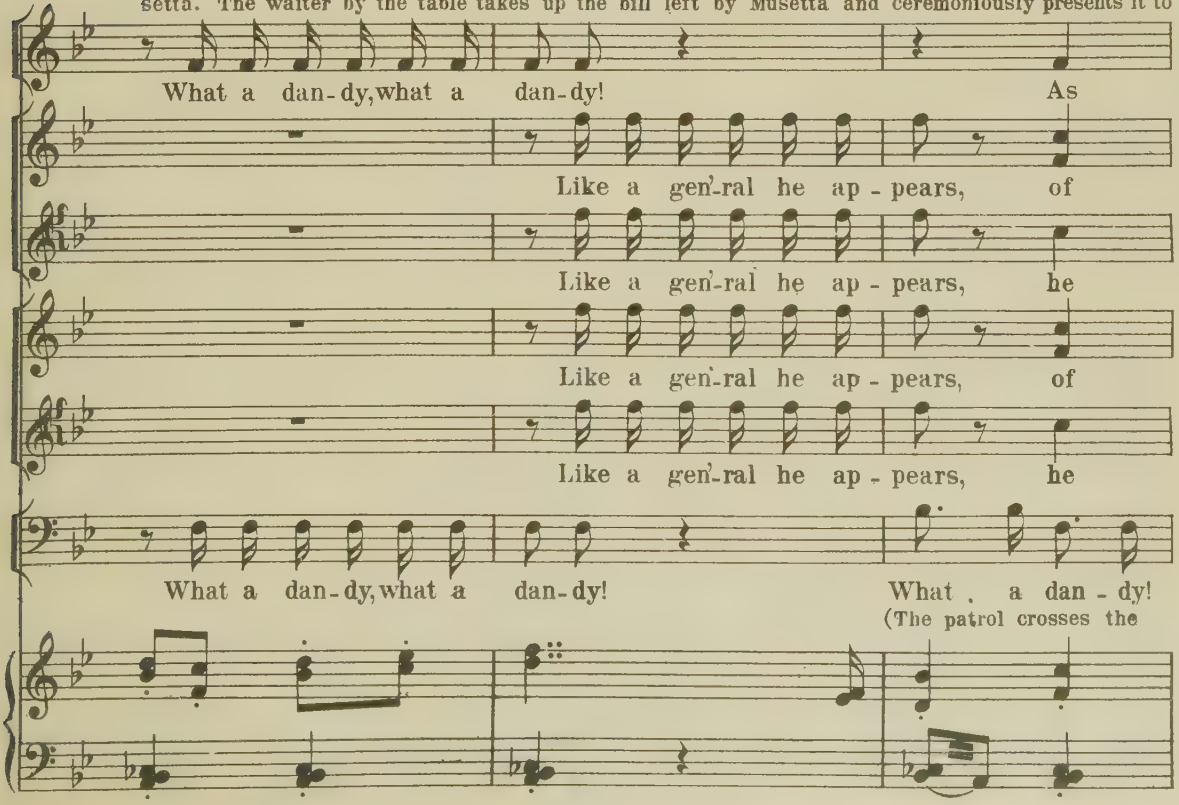

Rudolph.
See the pat-rol is coming!
Marcel.
catch you with his darling! Now the crowd is tre-men-dous. to es-cape will be so
Schaunard.
Now the crowd is tre-men-dous. to es-cape will be so
C.
catch you with his darling! Now the crowd is tre-mendous to es-cape will be so
coming nearer
32
(Enter from the left the military Tattoo, headed by a gigantic Drum-Major who dexterously twists his bâton, shewing the way.)
Mar. and Coll.
ea-sy!
S.
ea-sy!
Sop. Work-girls.
(pointing gleefully)
Ten. Students.
And there's the drum-ma-jor! As proud as a
Sop. Citizens, Shop-keepers etc.
And there's the drum ma-jor! As proud as a
(pointing gleefully)
Ten. Citizens and Hawkers Bassi.
And there's the drum-ma-jor! As proud as a
And there's the drum ma jor! As proud as a
(on the stage.)


Mimi, Musetta and Rudolph.
Quick, or you will miss them!
Mar.
Quick, or you will miss them!
S.
Quick, or you will miss them!
Colline.
Quick, or you will miss them!
Street arabs.
The drum-major, look!
war - rior of old!
war - rior of old! The drum-major, look!
war - rior of old!
war - rior of old! The drum-major, look!
Hawkers.
war - rior of old! The drum-major, look! What a

(Musetta, being without her shoe, cannot walk, so Marcel and Colline carry her through the crowd, as they endeavour to follow the tattoo. The mob, seeing her borne along in this triumphal fashion, give her a regular ovation. Marcel and Colline with Musetta follow the tattoo, Rudolph and Mimi walk after them, arm in arm, then Schaunard goes next, blowing his horn, while the students,


There go the sap-pers!
What swag - ger! What a fi - gure!
What swagger! What a fi - gure!
What swag - ger! What a fi - gure!
What swagger! What a fi - gure!
dan - dy! There go the sap-pers!

work-girls, street-lads, women and townsfolk merrily bring up the rear. Marching in time to the music, the whole vast crowd gradually moves off as it follows the tattoo. Meanwhile Alcindoro with a pair of shoes carefully wrapped up returns to the café in search of Musetta. The waiter by the table takes up the bill left by Musetta and ceremoniously presents it to


What a dan-dy, what a dan-dy! As
Like a gen'-ral he ap - pears, of
Like a gen'-ral he ap - pears, he
Like a gen'-ral he ap - pears, of
Like a gen'-ral he ap - pears, he
What a dan-dy, what a dan-dy! What a dan - dy!
(The patrol crosses the

33

Alcindoro, who seeing the amount, and perceiving that they have all left him there alone, falls

proud as a - ny war-rior bold!

all our hearts the con-quer - or!

pas - ses by and heeds us not!

all our hearts the con-quer - or!

pas - ses by and heeds us not!

did you ev - er see his like?

(stage going towards the back R.)

Drums.

ff (Orchestra)

back into a chair, utterly dumbfounded)

(The tattoo,

ff

retreating.)

(Orchestra)

fff tutta forza

allargando

stentate

THIRD ACT.

"Mimi's voice seemed to go through Rudolph's heart like a death-kenll."

"His love for her was a jealous, fantastic, weird, hysterical love."

"Scores of times they were on the point of separating."

"It must be admitted that their existence was a veritable hell-upon-earth."

"And yet amid all their tempestuous strife they mutually agreed to pause for the refreshment and solace afforded by a night of love; but the dawn merely brought with it some unlooked-for battle which served to drive Love, terrorstruck, away."

"Thus (if life it was) did they live; a few happy days alternating with many wretched ones, while perpetually awaiting a divorce."

"Either as a congenital defect or as a natural instinct, Musetta possessed a positive genius for elegance."

"Even in her cradle this strange creature must surely have asked for a mirror."

"Intelligent, shrewd, and above all hostile to anything that she considered tyranny, she had but one rule, caprice."

"In truth the only man that she really loved was Marcel; perhaps because he alone could make her suffer. Yet extravagance was for her one of the conditions of well-being."

100357

Third Act.

The Barrière d'Enfer.

Beyond the toll-gate, the outer boulevard is formed in the background by the Orleans high-road, half hidden by tall houses and the misty gloom of February.

To the left is a tavern with a small open space in front of the toll-gate. To the right is the Boulevard d'Enfer; to the left that of St Jacques.

On the right also there is the entrance to the Rue d'Enfer leading to the Quartier Latin.

Over the tavern, as its sign-board, hangs Marcel's picture "The Passage of the Red Sea," while underneath in large letters is the inscription "At the Port of Marseilles." On either side of the door are frescoes of a Turk and a Zouave with a huge laurel wreath round his fez.

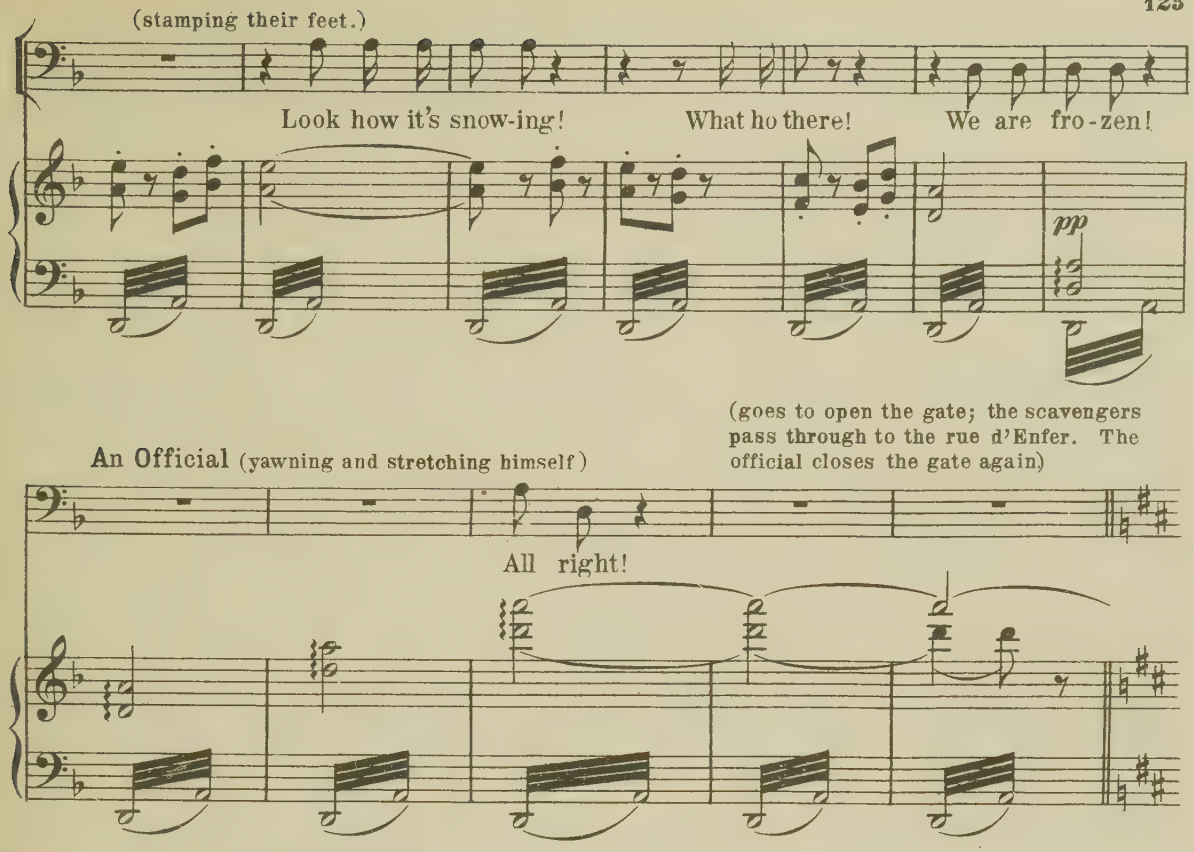
From the ground-floor windows of the tavern facing the toll-gate, light gleams.

The plane-trees, grey and gaunt, which flank the toll-gate square lead diagonally towards the two boulevards. Between each tree is a marble bench. It is towards the close of February; snow covers all.

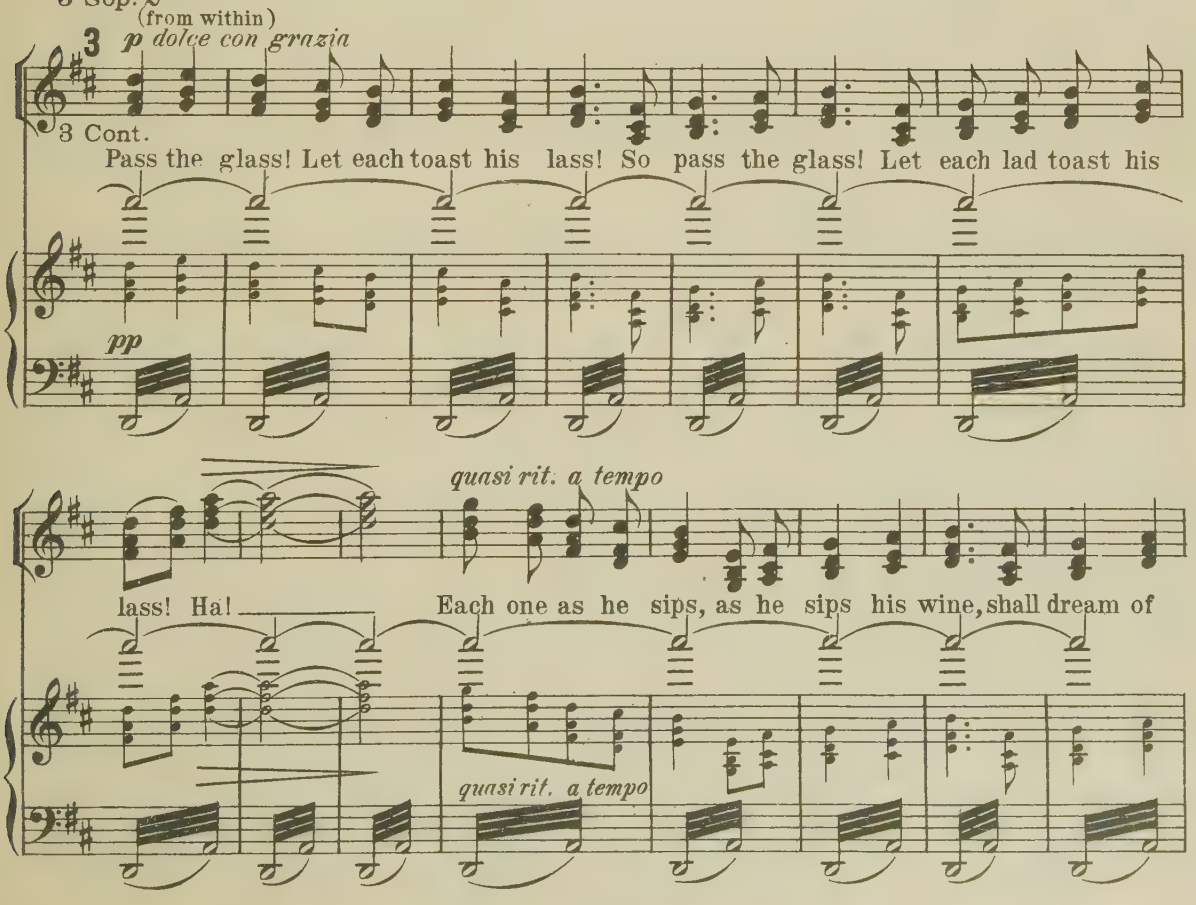
As the curtain rises the scene is merged in the dim light of early dawn.

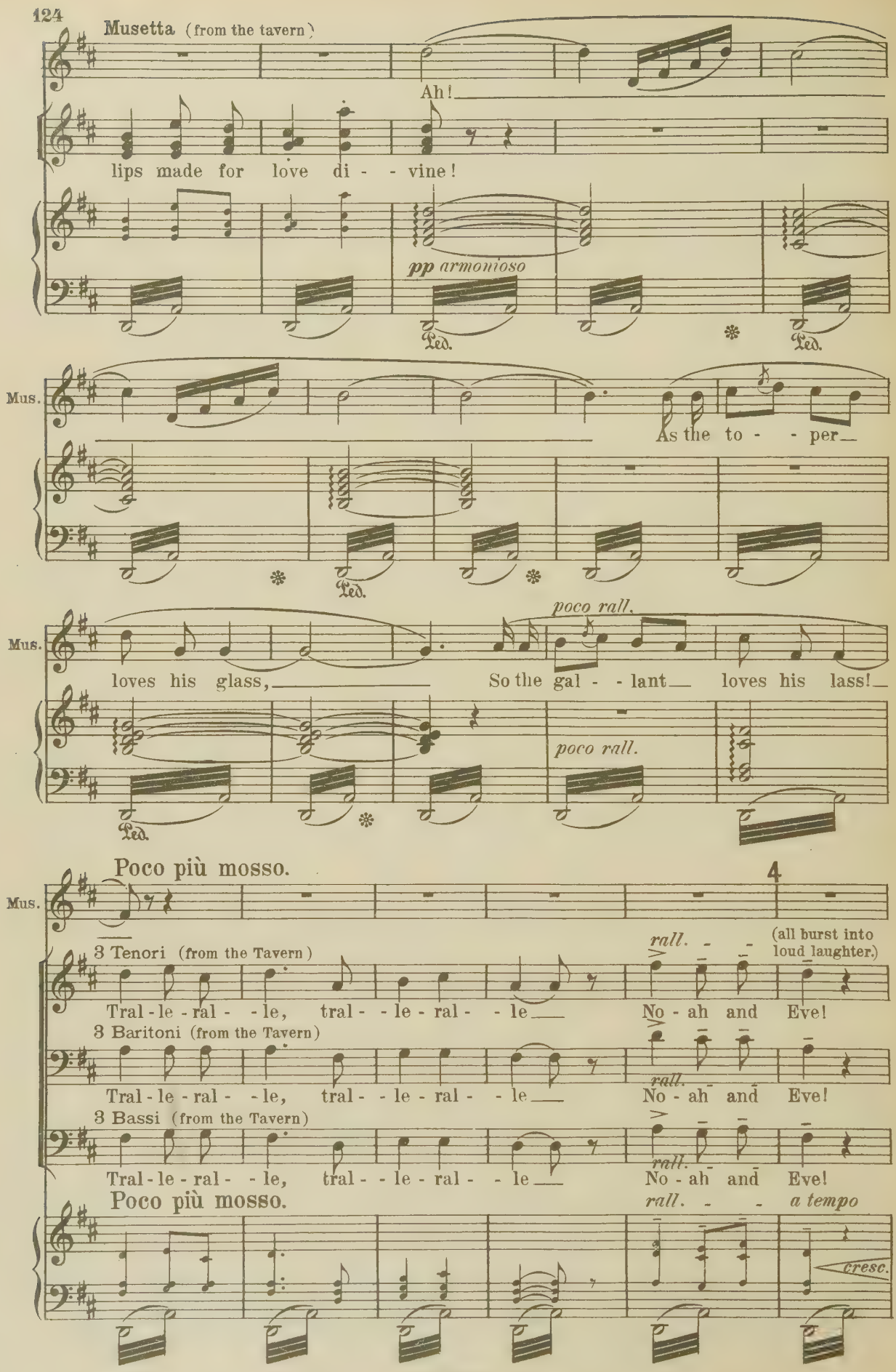
In front of a brazier are seated, in a group, snoring custom-house officers. From the tavern at intervals one may hear laughter, shouts, and the clink of glasses. A customhouse official comes out of the tavern with wine. The toll-gate is closed.

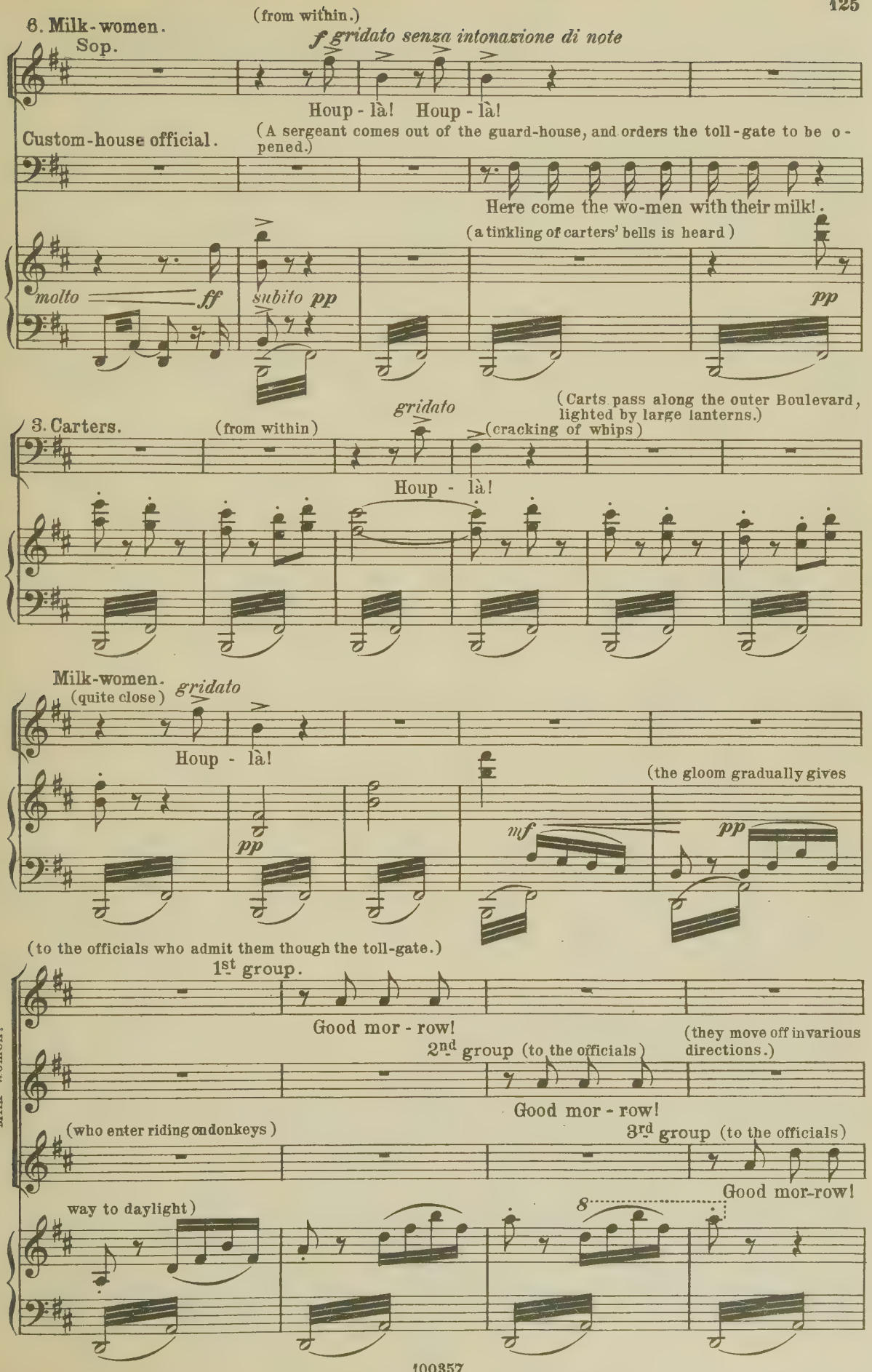
1
p armonioso
quasi rit. a tempo
Scavengers.
8 Bassi.
(Behind the toll-gate, stamping their feet and blowing on their frost-bitten fingers, stand several street scavengers.)
mf (vigorously)
What
2
(The officials do not budge; so the scavengers with brooms and mattocks thump the toll-gate and shout.)
there! What ho there! Ad-mit us!
ppp
(more vigorously.)
What ho, there!
Make haste and let us
3
pass! We are the sweepers!
pp

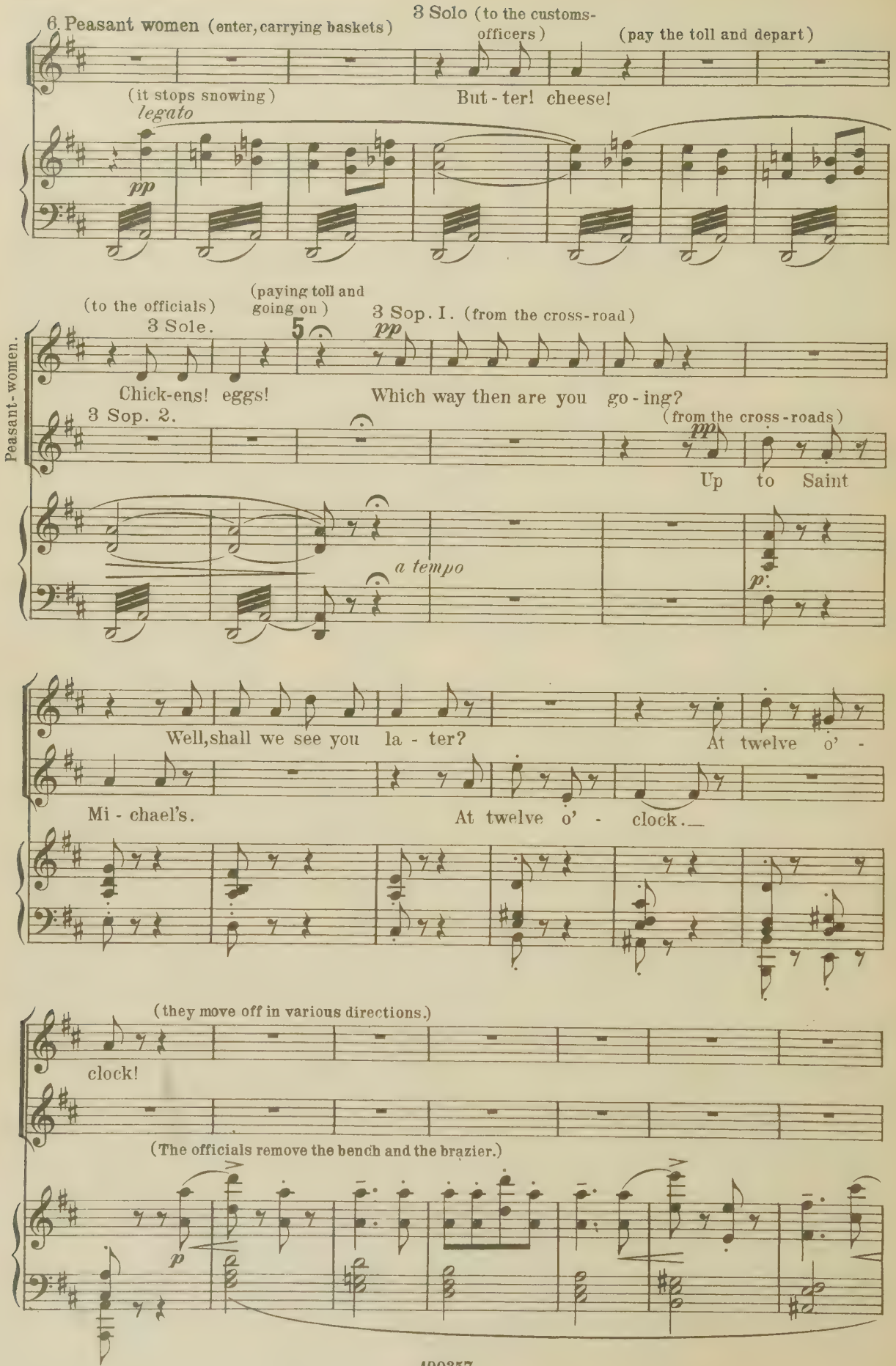

(stamping their feet.)
Look how it's snow-ing! What ho there! We are fro-zen!
pp
(goes to open the gate; the scavengers pass through to the rue d'Enfer. The official closes the gate again)
An Official (yawning and stretching himself)
All right!

(From the Tavern: The clink of glasses forms an accompaniment to the song.)


3 Sop. 1.
3 Sop. 2
(from within)
3
p dolce con grazia
3 Cont.
Pass the glass! Let each toast his lass! So pass the glass! Let each lad toast his
pp
quasi rit. a tempo
lass! Ha!
Each one as he sips, as he sips his wine, shall dream of
quasi rit. a tempo


Musetta (from the tavern)
Ah!
lips made for love di - - vine!
pp armonioso
Ped.
Ped.
Mus.
As the to - - per
Ped.
Mus.
poco rall.
loves his glass,
So the gal - - lant loves his lass!
poco rall.
Ped.
Mus.
Poco più mosso.
4
3 Tenori (from the Tavern)
rall.
(all burst into loud laughter.)
Tral - le - ral - - le, tral - - le - ral - - le
No - ah and Eve!
3 Baritoni (from the Tavern)
Tral - le - ral - - le, tral - - le - ral - - le
rall.
No - ah and Eve!
3 Bassi (from the Tavern)
Tral - le - ral - - le, tral - - le - ral - - le
rall.
No - ah and Eve!
Poco più mosso.
rall.
a tempo
cresc.


6. Milk-women.
(from within.)
Sop.
f gridato senza intonazione di note
Houp - là! Houp - là!
Custom-house official.
(A sergeant comes out of the guard-house, and orders the toll-gate to be o-pened.)
Here come the wo-men with their milk!
(a tinkling of carters' bells is heard)
molto
ff
subito pp
pp
3. Carters.
(from within)
gridato
(cracking of whips)
(Carts pass along the outer Boulevard, lighted by large lanterns.)
Houp - là!
Milk-women.
(quite close)
gridato
Houp - là!
pp
(the gloom gradually gives
mf
pp
(to the officials who admit them though the toll-gate.)
1st group.
Good mor - row!
2nd group (to the officials)
(they move off in various directions.)
Good mor - row!
(who enter riding on donkeys)
3rd group (to the officials)
Good mor-row!
way to daylight)
8
Milk-women.


6. Peasant women (enter, carrying baskets)
3 Solo (to the customs-officers)
(pay the toll and depart)
(it stops snowing)
legato
pp
But - ter! cheese!
(to the officials)
3 Sole.
(paying toll and going on)
5
3 Sop. I. (from the cross-road)
pp
Chick-ens! eggs!
Which way then are you go - ing?
3 Sop. 2.
(from the cross-roads)
pp
Up to Saint
a tempo
p
Peasant-women.
Well, shall we see you la - ter?
At twelve o' -
Mi - chael's.
At twelve o' - clock.
(they move off in various directions.)
clock!
(The officials remove the bench and the brazier.)
p

(Enter Mimi from the Rue d'Enfer: she looks about as if anxious to make sure of her whereabouts. On reaching the first plane-tree, she is seized by a violent fit of coughing. Then recovering herself, she sees the sergeant whom she approaches.)

Andante.

(to the sergeant) *a piacere*

Mimi. Allegro. *affannata* *p*

(unable to recollect the name)

Oh, please sir, tell me the name of that ta-vern

rit. *f* *col canto*

(a serving woman comes out of the tavern: Mimi goes up to her.)

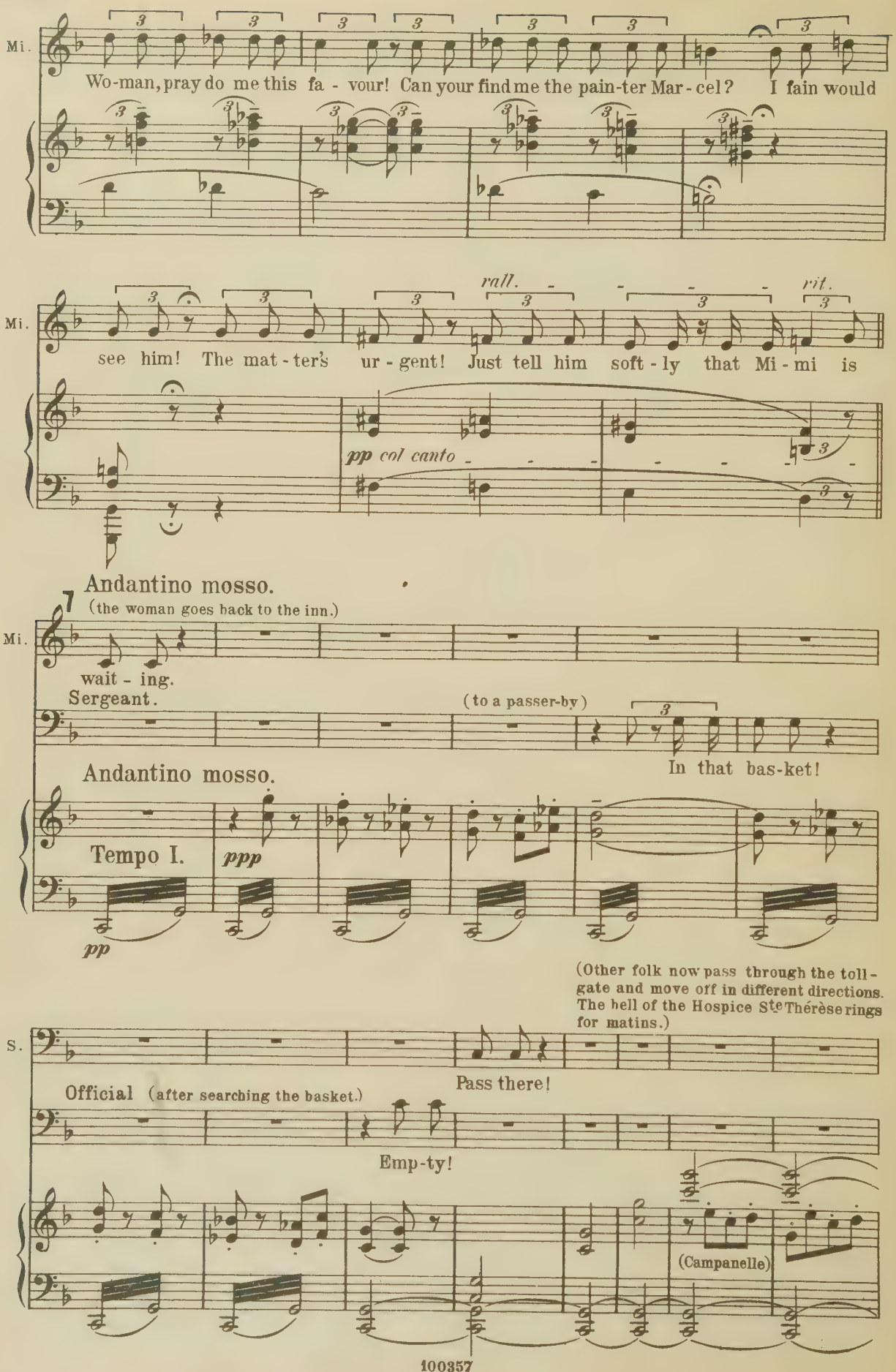
(cough) *a tempo*

Mi. where now a pain-ter's work-ing. Thank you. Oh! my good

Sergeant. (pointing to the cabaret)

There it is.

a tempo *p*


Mi.
Wo-man, pray do me this fa - vour! Can your find me the pain-ter Mar - cel? I fain would
rall.
rit.
Mi.
see him! The mat - ter's ur - gent! Just tell him soft - ly that Mi - mi is
pp col canto
Andantino mosso.
(the woman goes back to the inn.)
Mi.
wait - ing.
Sergeant.
(to a passer-by)
In that bas-ket!
Andantino mosso.
Tempo I.
ppp
pp
(Other folk now pass through the toll-gate and move off in different directions. The bell of the Hospice Ste Thérèse rings for matins.)
S.
Pass there!
Official (after searching the basket.)
Emp-ty!
(Campanelle)

(Day has now come; a sad murky winter's day; sundry couples, homeward bound, quit the tavern.)

Campanelle.

pp

f

f

(Campanelle)

Mimi.

8 Allegro.

Marcel (coming out of the inn.)

(amazed)

I hoped that I should

Mi - mi!

Allegro.

f

Moderato.

Mi.

find you here.

Mar.

poco rall.

Moderato. Aye, here we've been for a month, so, to pay for our foot-ing, Mu-set-ta teaches

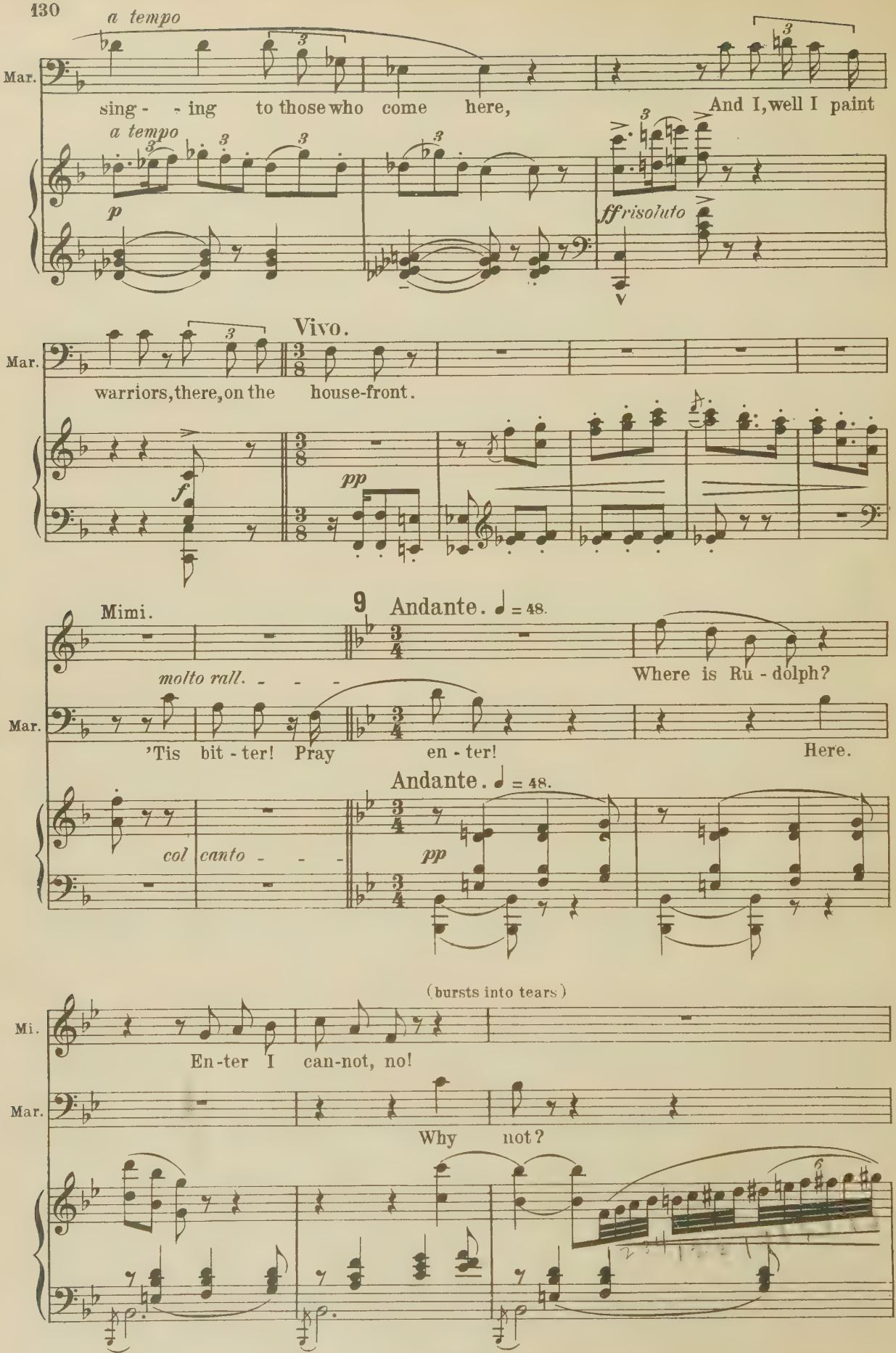
p

p

sf

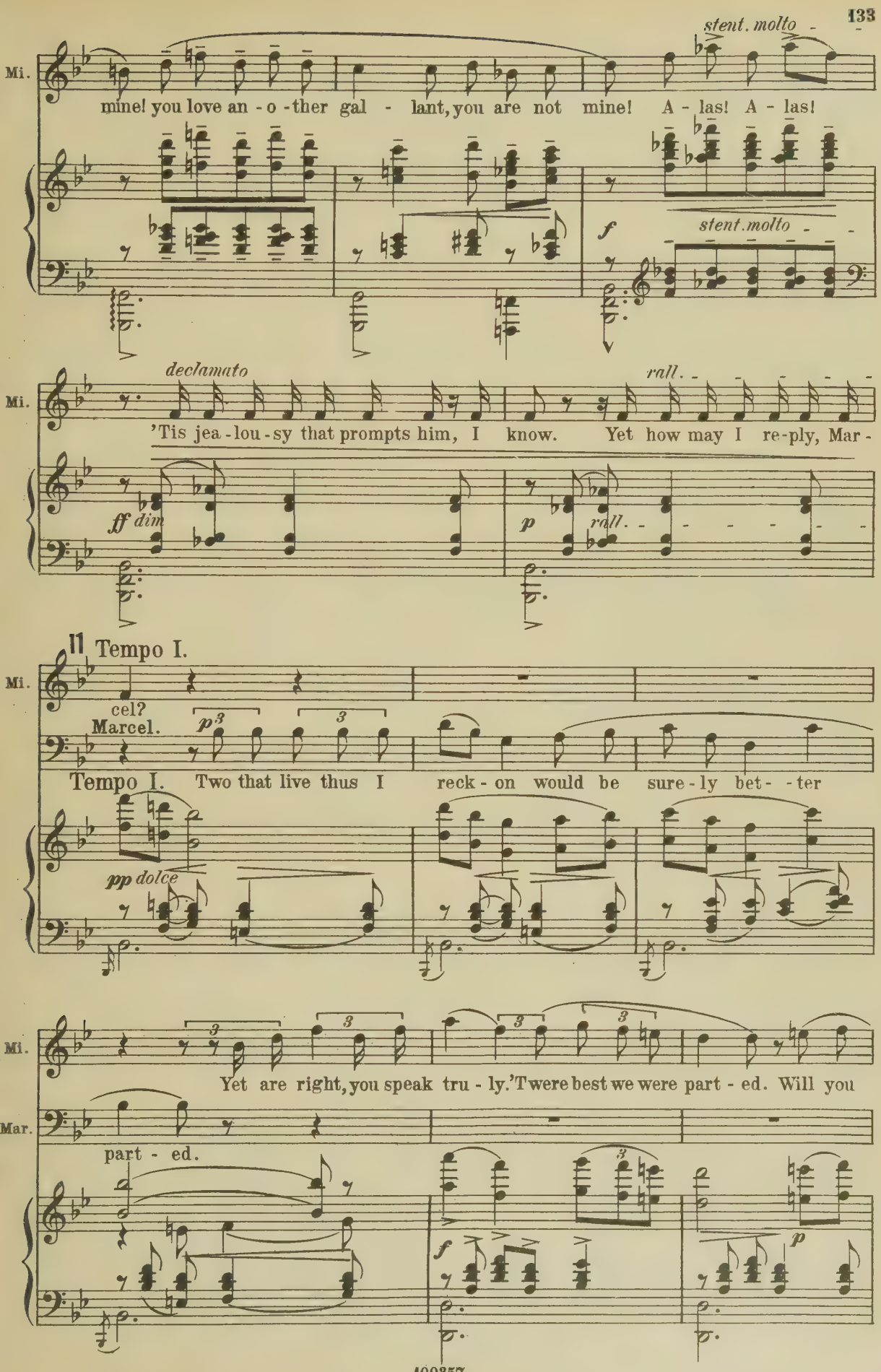
p

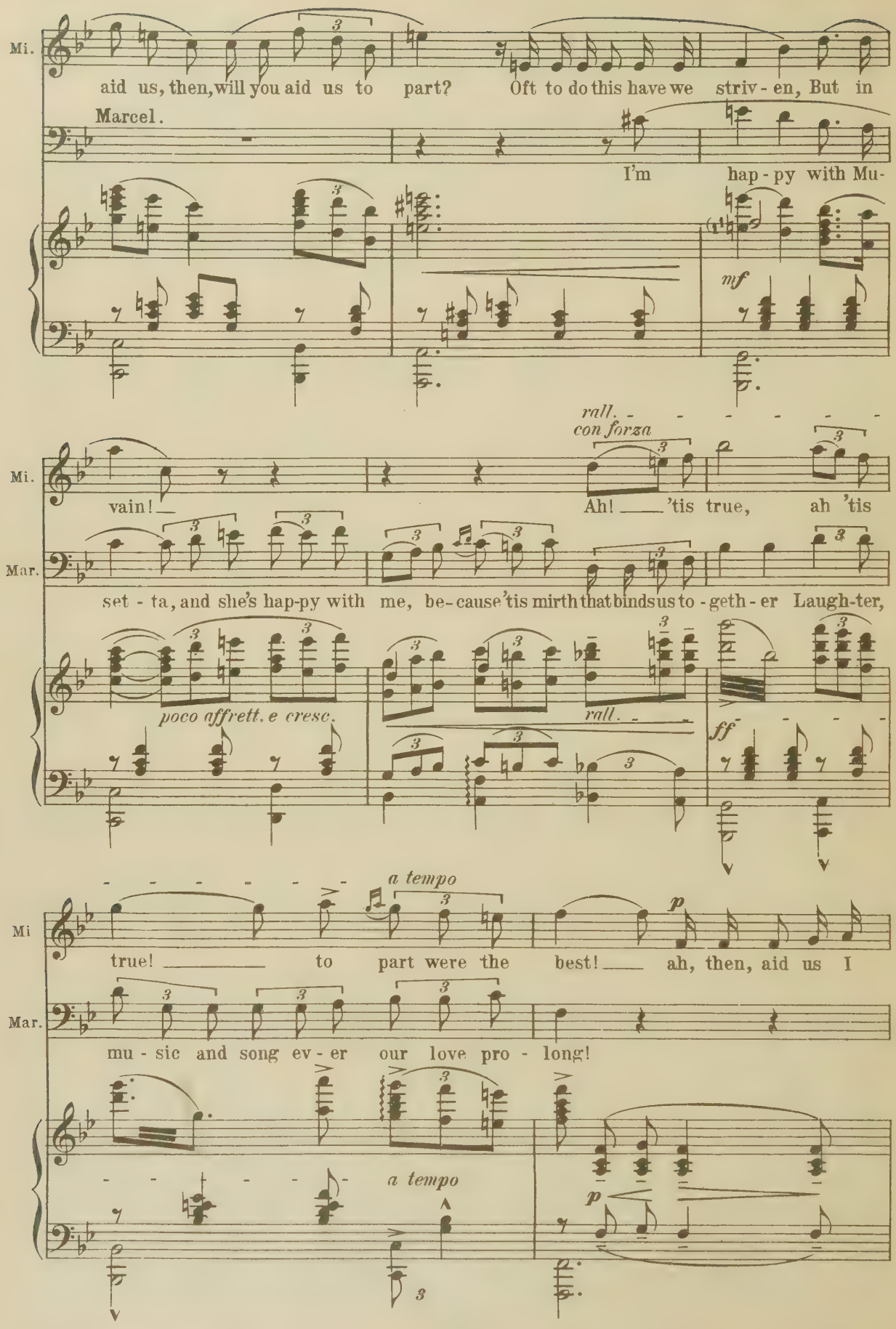
col canto

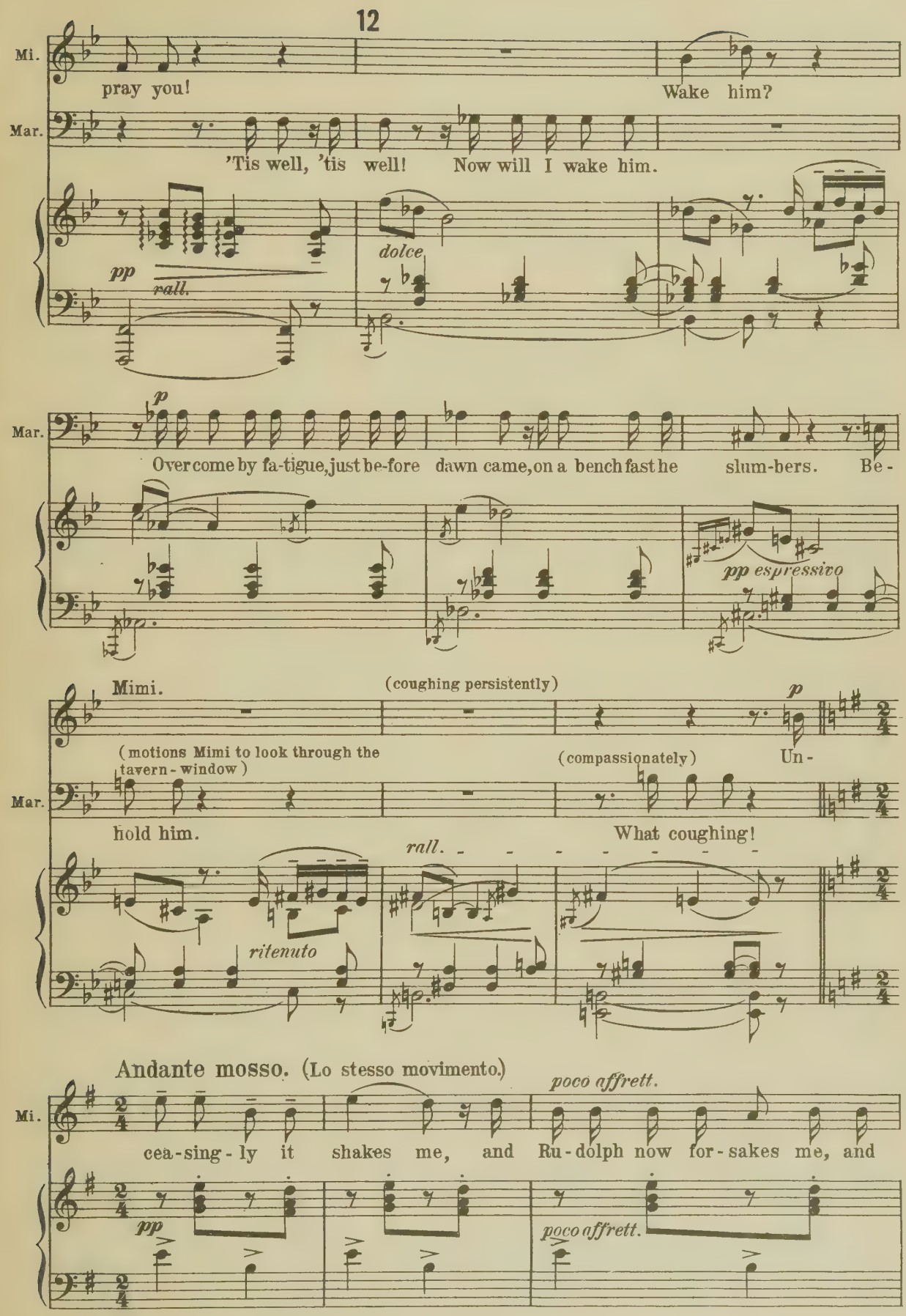

a tempo
Mar.
sing - - ing to those who come here,
And I, well I paint
a tempo
p
ff risoluto
Vivo.
Mar.
warriors, there, on the house-front.
f
pp
Mimi.
9 Andante. ♩ = 48.
molto rall. - - -
Where is Ru - dolph?
Mar.
'Tis bit - ter! Pray en - ter!
Here.
Andante. ♩ = 48.
col canto - - -
pp
(bursts into tears)
Mi.
En - ter I can-not, no!
Mar.
Why not?

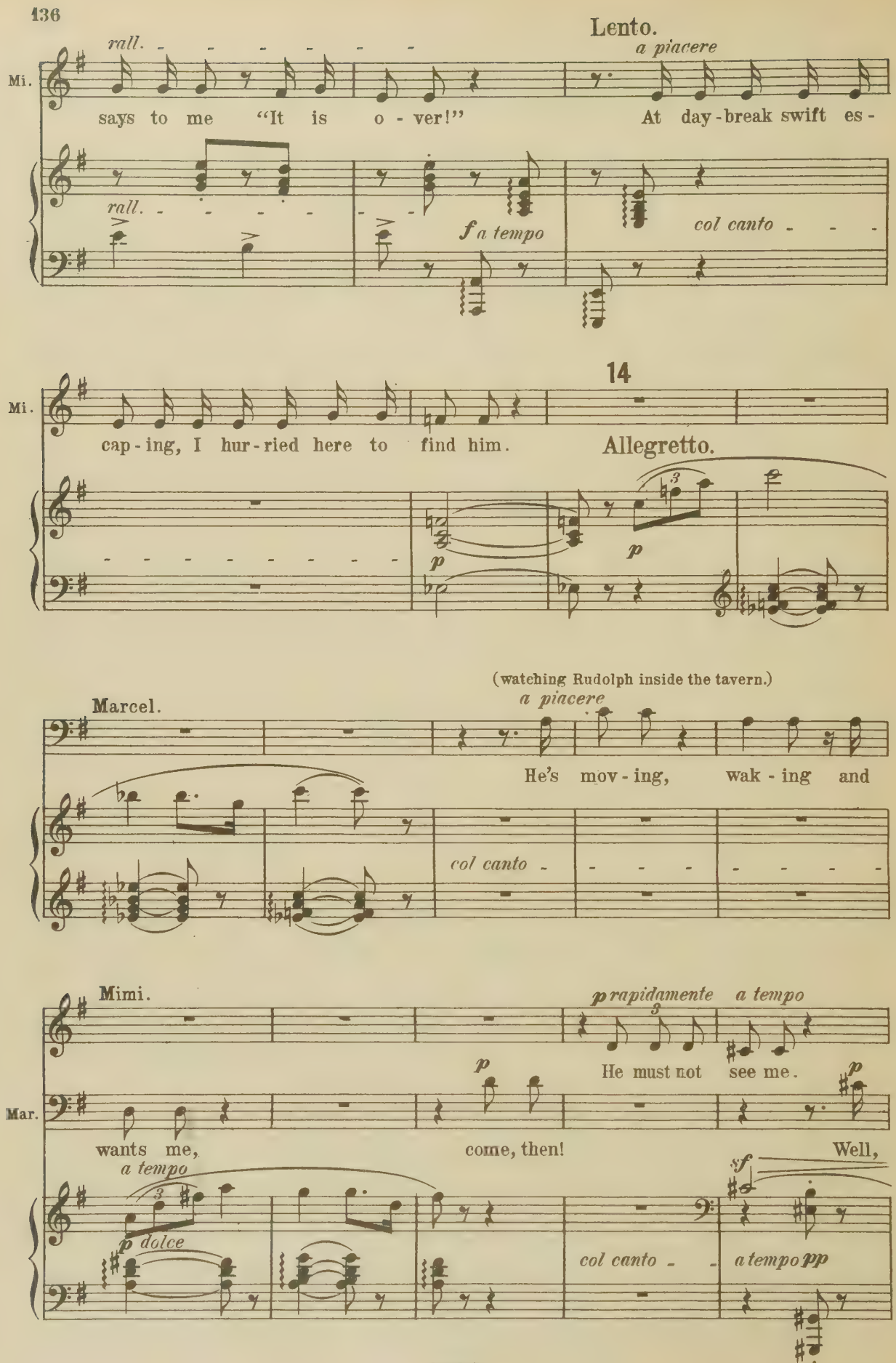
(in despair.)
Mi.
Ah! good Mar - cel! Oh! help me! Oh! help me!
Marcel.
Say, what has
Mi
For Ru - dolph, for Ru - dolph loves me, for Ru - dolph
Mar.
hap - pened?
con anima
poco affrett. e cresc
Mi.
loves me yet avoids me! My own dear Ru - - dolph is jeal - - ous, mad - ly
rall.
rit.
a tempo
rit.
Mi.
jeal - - ous. A glance, a ges - ture, or
p dim. molto
pp
p dolce

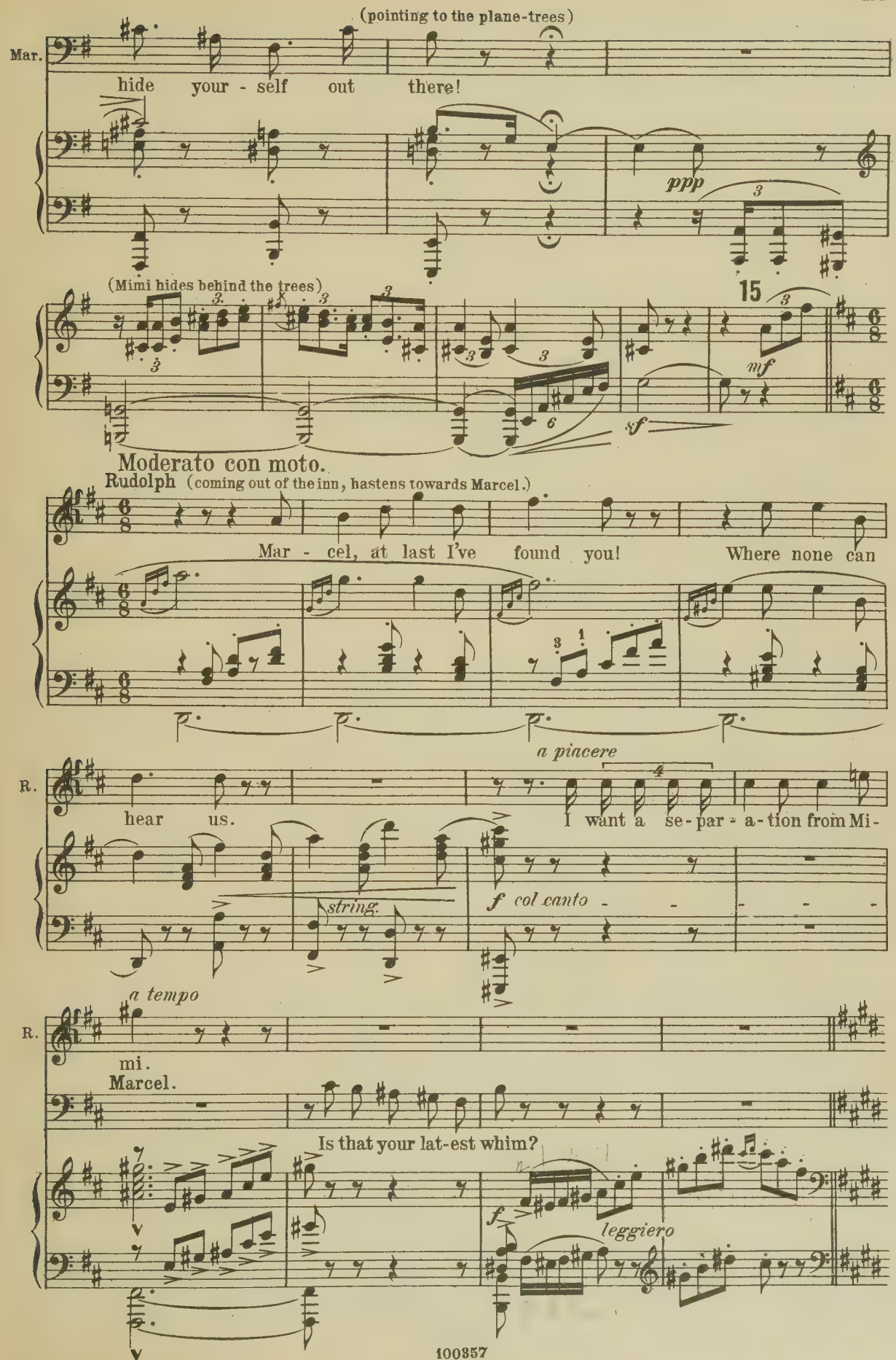
Mi.
e'en a flow'r suf - fice to make him jeal - ous, Start - ing his
Mi.
wrath and fu - ry. And oft' at night when feign - ing to be
p espressivo
ritenuto
Mi.
sleep - - ing, I felt his eyes were watch - ing, to spy up - on my
ritenuto
sostenendo molto
Mi.
slum - - bers. How oft would he re - proach me: "You are not
sostenendo molto
ppp


stent. molto
Mi.
mine! you love an - o - ther gal - lant, you are not mine! A - las! A - las!
f
stent. molto
declamato
rall.
Mi.
'Tis jea - lou - sy that prompts him, I know. Yet how may I re - ply, Mar -
ff dim
p
rall.
11 Tempo I.
Mi.
cel?
Marcel.
p
Tempo I. Two that live thus I reck - on would be sure - ly bet - - ter
pp dolce
Mi.
Yet are right, you speak tru - ly. 'Twere best we were part - ed. Will you
Mar.
part - ed.
f
p


Mi.
aid us, then, will you aid us to part? Oft to do this have we striv - en, But in
Marcel.
I'm hap - py with Mu-
mf
rall. con forza
Mi.
vain!
Ah! 'tis true, ah 'tis
Mar.
set - ta, and she's hap-py with me, be-cause 'tis mirth that binds us to - geth - er Laugh-ter,
poco affrett. e cresc.
rall.
ff
a tempo
Mi
true! to part were the best! ah, then, aid us I
p
Mar.
mu - sic and song ev - er our love pro - long!
a tempo
p


12
Mi.
pray you!
Wake him?
Mar.
'Tis well, 'tis well! Now will I wake him.
pp
rall.
dolce
Mar.
p
Overcome by fa-tigue, just be-fore dawn came, on a bench fast he slum-bers. Be-
pp espressivo
Mimi.
(coughing persistently)
p
(motions Mimi to look through the tavern-window)
(compassionately)
Un-
Mar.
hold him.
What coughing!
rall.
ritenuto
Andante mosso. (Lo stesso movimento.)
poco affrett.
Mi.
cea-sing-ly it shakes me, and Ru-dolph now for-sakes me, and
pp
poco affrett.


Lento.
rall.
a piacere
Mi.
says to me "It is o - ver!"
At day - break swift es -
rall.
f a tempo
col canto
14
Mi.
cap - ing, I hur - ried here to find him.
Allegretto.
p
p
(watching Rudolph inside the tavern.)
Marcel.
a piacere
He's mov - ing, wak - ing and
col canto
Mimi.
p rapidamente
a tempo
He must not see me.
p
Mar.
wants me,
come, then!
Well,
a tempo
p dolce
col canto
sf
a tempo pp


(pointing to the plane-trees)
Mar.
hide your - self out there!
ppp
(Mimi hides behind the trees)
15
mf
sf
Moderato con moto.
Rudolph (coming out of the inn, hastens towards Marcel.)
Mar - cel, at last I've found you! Where none can
a piacere
R.
hear us.
I want a se-par-a-tion from Mi-
string.
f col canto
a tempo
R.
mi.
Marcel.
Is that your lat-est whim?
f
leggiero

16 Allegro moderato. (♩. = 126.)

R. Love in my heart was dy - - ing, al - - most was

p

R. dead, But her blue eyes new

mf

R glo - ry on me shed Love swift re -

R. viv - - - - ed Ah me! What woe is

allarg.

ff *col canto*

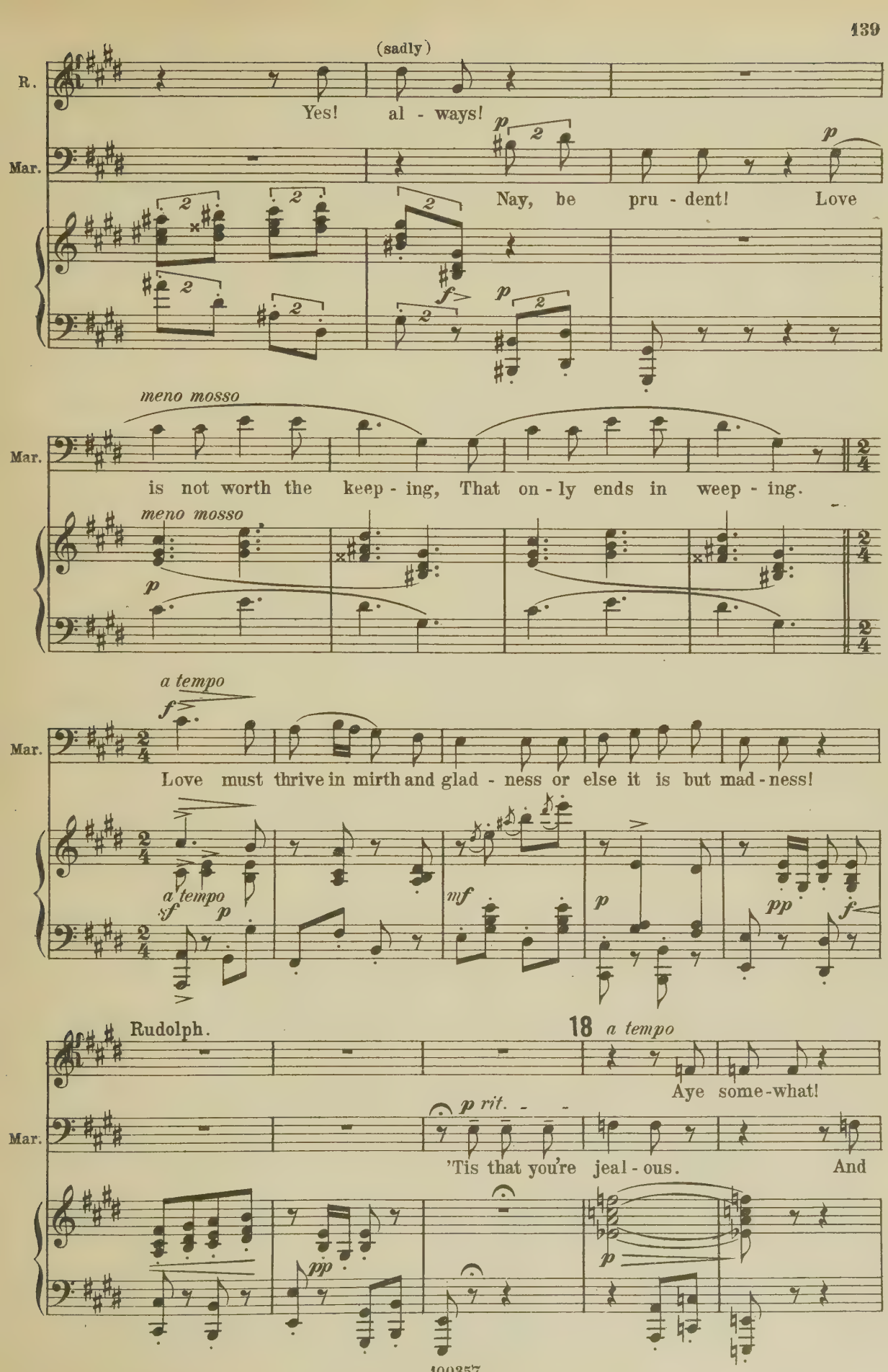
17 *a tempo*

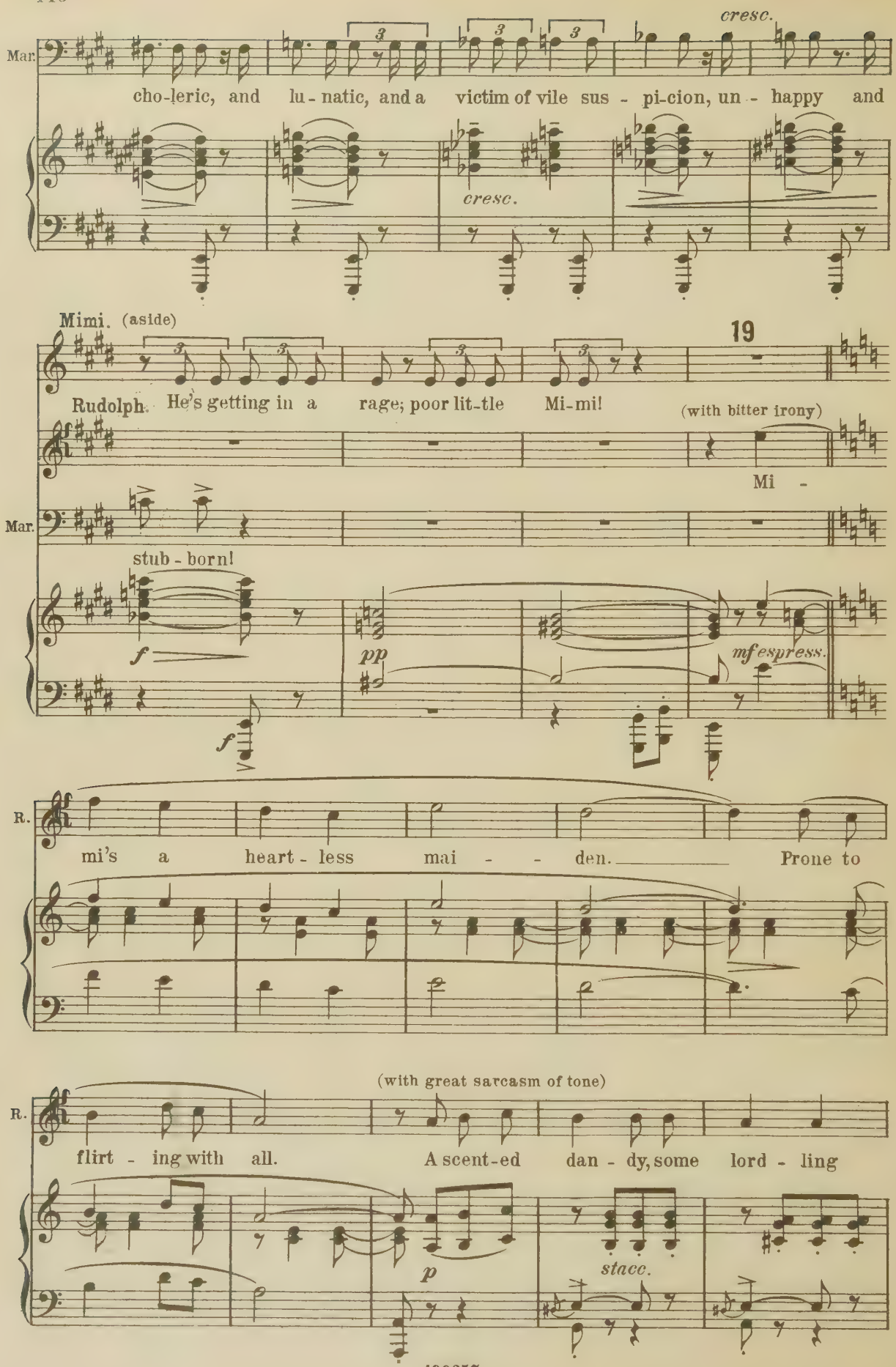
R. mine!

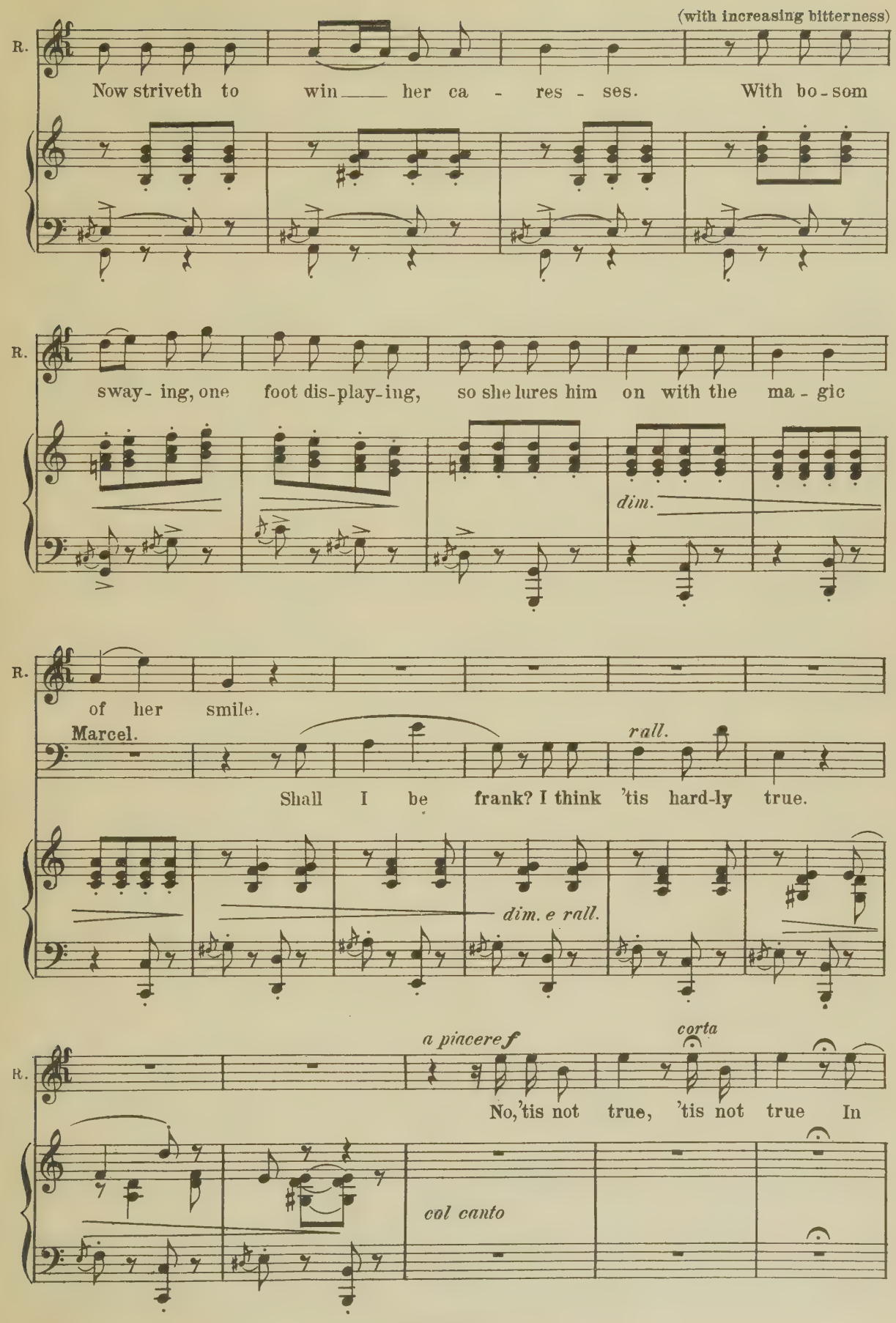
Marcel. (Mimi warily approaches, to listen)

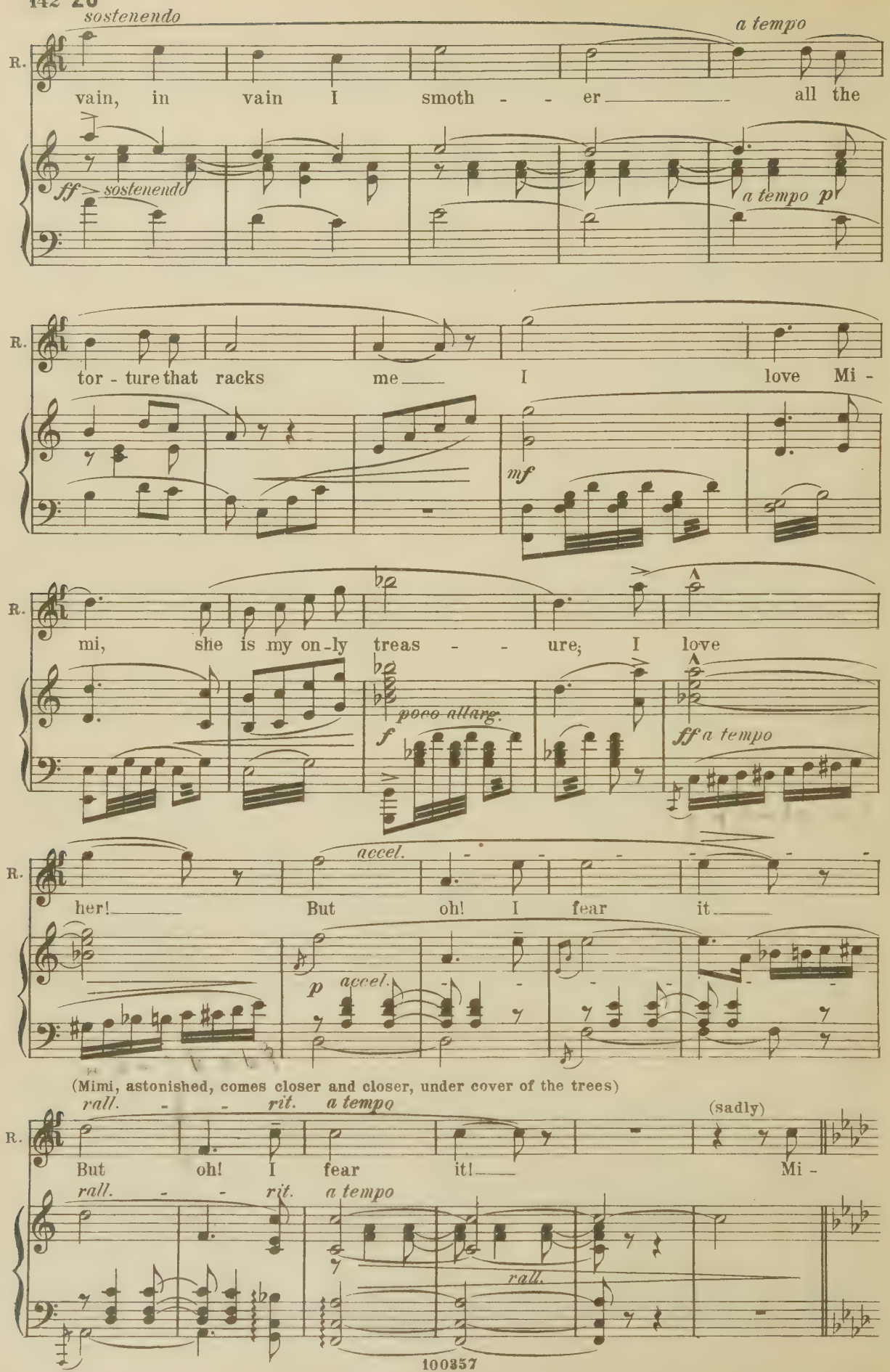
Would you now such a bit - - ter pain re - call?

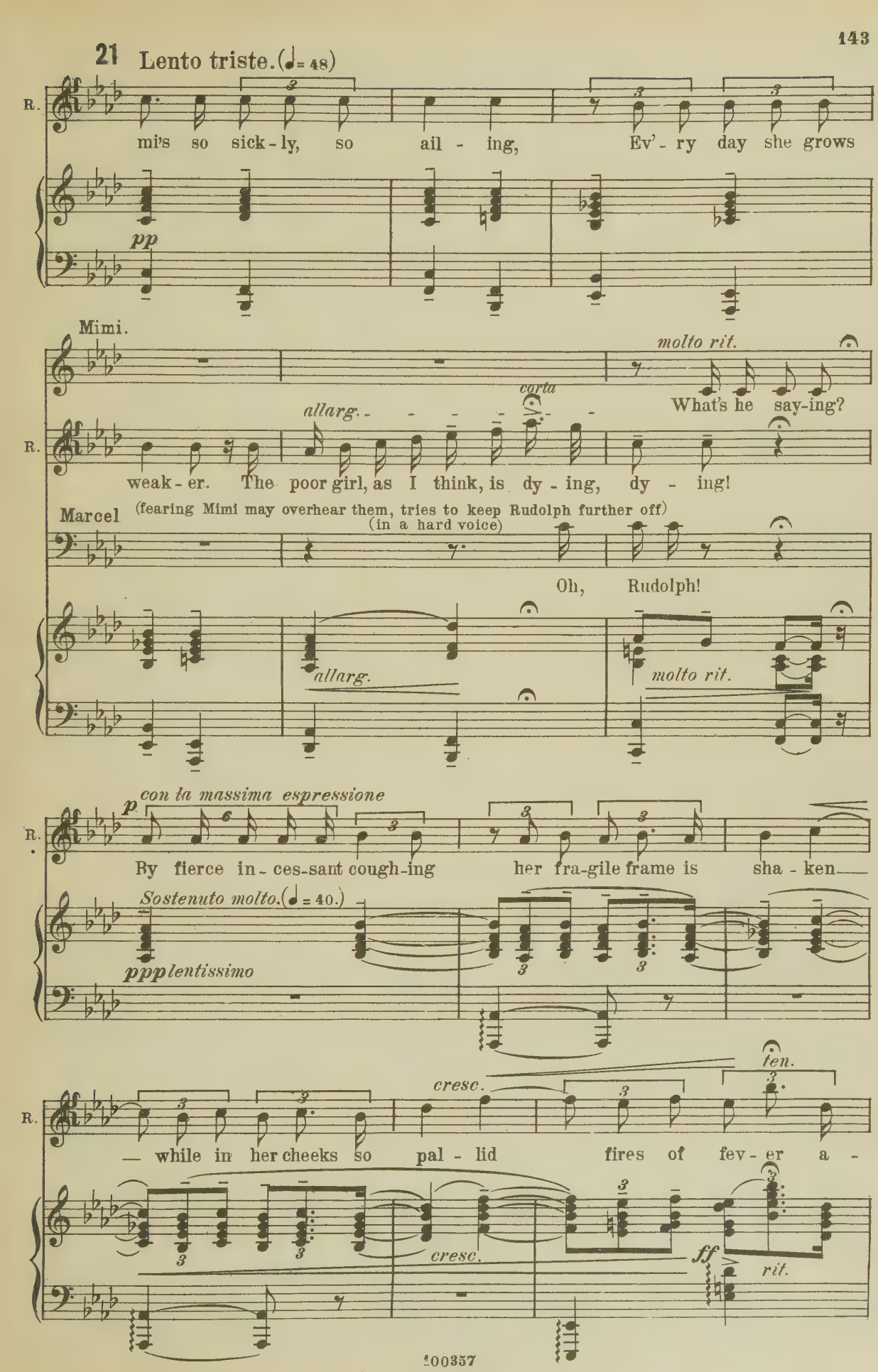
mf a tempo


(sadly)
R.
Yes! al - ways!
Mar.
Nay, be pru - dent! Love
meno mosso
Mar.
is not worth the keep - ing, That on - ly ends in weep - ing.
meno mosso
a tempo
Mar.
Love must thrive in mirth and glad - ness or else it is but mad - ness!
a tempo
Rudolph.
18 a tempo
Aye some-what!
Mar.
'Tis that you're jeal - ous. And


cresc.
Mar.
cho-leric, and lu-natic, and a victim of vile sus-pi-cion, un-happy and
cresc.
Mimi. (aside)
19
Rudolph. He's getting in a rage; poor lit-tle Mi-mi!
(with bitter irony)
Mi -
Mar.
stub-born!
f
pp
mf espress.
f
R.
mi's a heart-less mai - - den. Prone to
(with great sarcasm of tone)
R.
flirt - ing with all. A scent-ed dan-dy, some lord-ling
p
stacc.


(with increasing bitterness)
R.
Now striveth to win her ca - res - ses. With bo - som
R.
sway - ing, one foot dis-play-ing, so she lures him on with the ma - gic
dim.
R.
of her smile.
Marcel.
rall.
Shall I be frank? I think 'tis hard-ly true.
dim. e rall.
a piacere f
corta
R.
No, 'tis not true, 'tis not true In
col canto


sostenendo
a tempo
R.
vain, in vain I smoth - - er all the
ff sostenendo
a tempo p
R.
tor - ture that racks me I love Mi -
mf
R.
mi, she is my on-ly treas - - ure; I love
poco allarg.
f
ff a tempo
R.
accel.
her! But oh! I fear it
p accel.
(Mimi, astonished, comes closer and closer, under cover of the trees)
rall. - - rit. a tempo
(sadly)
R.
But oh! I fear it! Mi -
rall. - - rit. a tempo
rall.


21 Lento triste.(♩= 48)
R.
mi's so sick - ly, so ail - ing, Ev' - ry day she grows
pp
Mimi.
molto rit.
What's he say-ing?
corta
allarg. - - - - - - -
R.
weak - er. The poor girl, as I think, is dy - ing, dy - ing!
Marcel
(fearing Mimi may overhear them, tries to keep Rudolph further off)
(in a hard voice)
Oh, Rudolph!
allarg.
molto rit.
p con la massima espressione
R.
By fierce in - ces-sant cough-ing her fra-gile frame is sha - ken
Sostenuto molto.(♩= 40.)
pppp lentissimo
ten.
cresc.
R.
— while in her cheeks so pal - lid fires of fev - er a -
cresc.
ff
rit.

Mimi. (weeping)

molto rit. *a tempo*

Woe is me! I'm dy - ing!

R

wa - ken.

And my room's but a squa - lid

Marcel. (agitatedly, perceiving that Mimi is listening)

Soft-ly!

pp moltorit. *pppp con stanchezza*

R

hov - el, no fire there burn - eth. On - ly the cru-el

poco rall. *poco rall.*

cresc. *cresc.*

R

night wind waileth, waileth, there ev - er

a tempo *rit.* *rit.*

f a tempo *f* *pp*

R

Yet she's merry and smiling while, remorseful, des - pair - ing, I feel that is

a tempo *affrett. e cresc.* *allarg.*

a tempo *affrett.* *allarg.*

Mimi.
(disconsolately)
rit.
Ah! I'm dy - ing!
a tempo
I, yes, 'tis I am guilt - y!
Mi -
R.
Marcel. (eager to draw Rudolph aside)
List but a moment!
f
a tempo
pp col canto
pp
Tempo I. ma agitando un poco
23
(in tones of anguish)
Mi.
Ah me! Ah me! All is ov - er! Life and loving, all are ended!
R.
mi's a hot-house flow - er. Want has wasted her beau - ty
Mar.
Nay but listen!
Softly!
Tempo I. ma agitando un poco
pp
rall.
allarg. - - rit.
Mi - - mi must die! Mi - mi must
and to bring her back to life would need more than love, far more than
Nay Rudolph, but listen!
col canto
rall.

(Mimi's violent coughing and sobbing reveal her presence.)

a tempo

Mi. die!

R. love!

pp a tempo sostenendo

Rod. (rushing towards Mimi)

poco allarg.

Ha! Mi-mi! You here? You heard, you heard me?

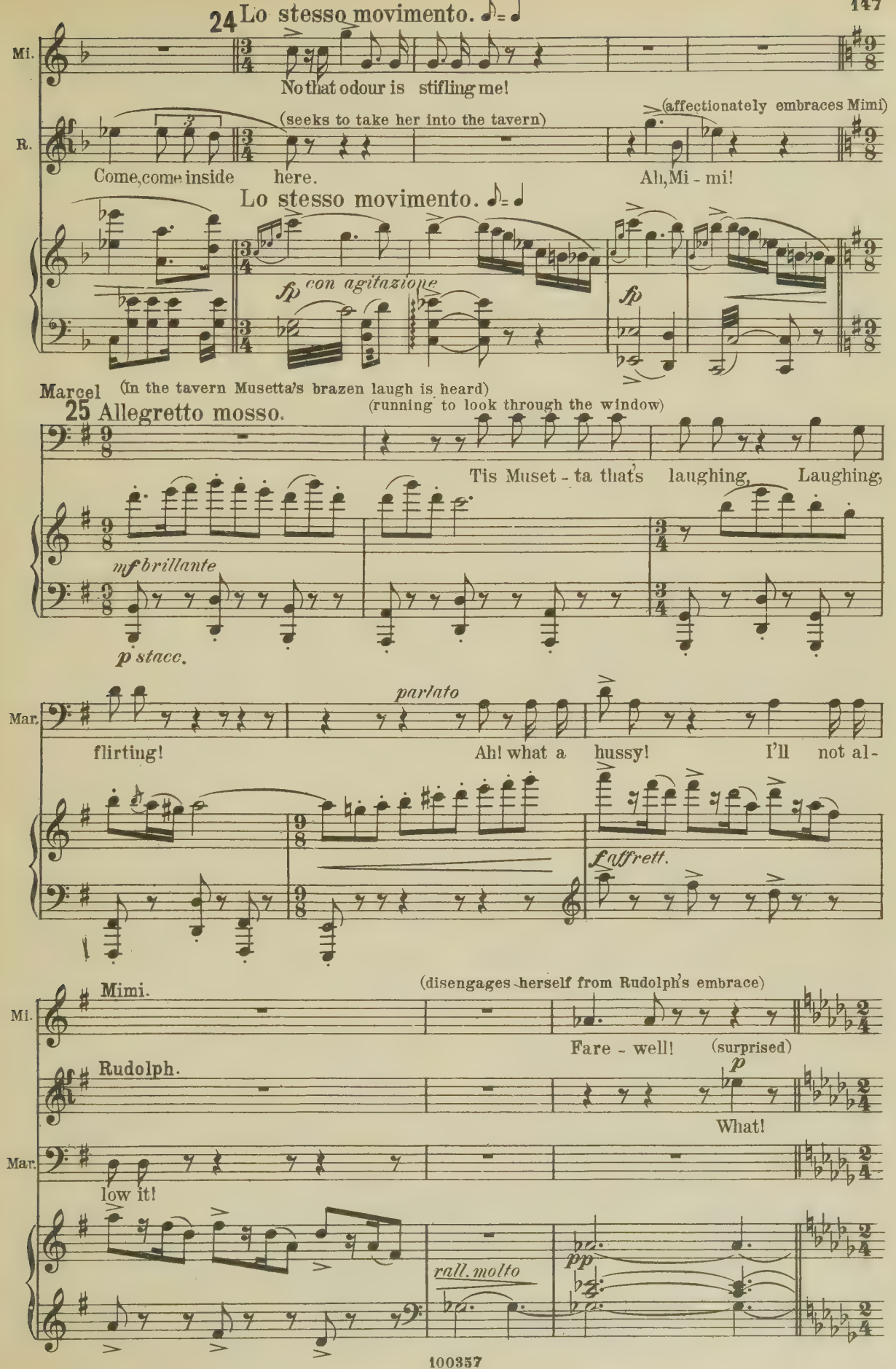
f *poco allarg.*

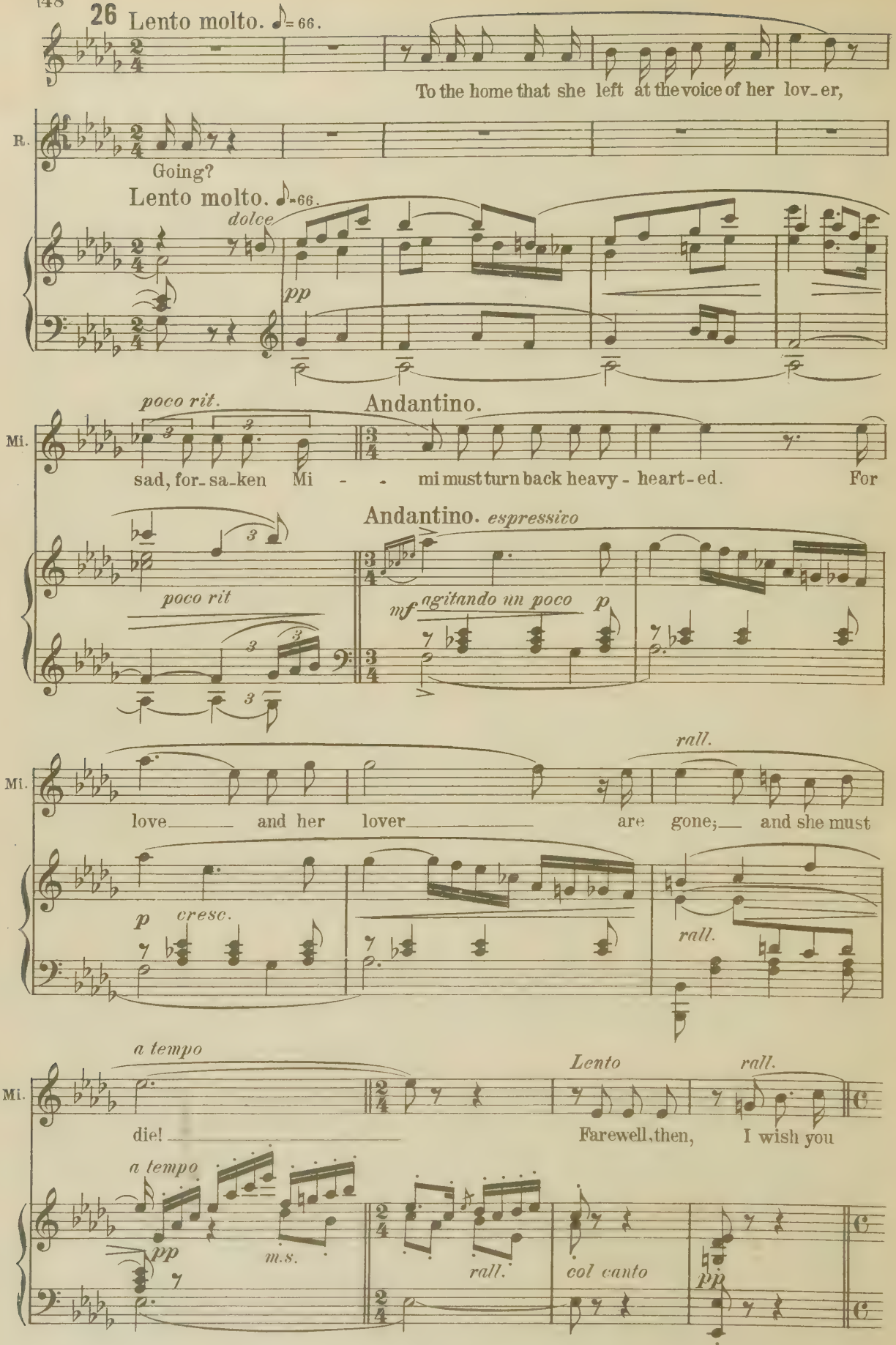
Lo stesso movimento.

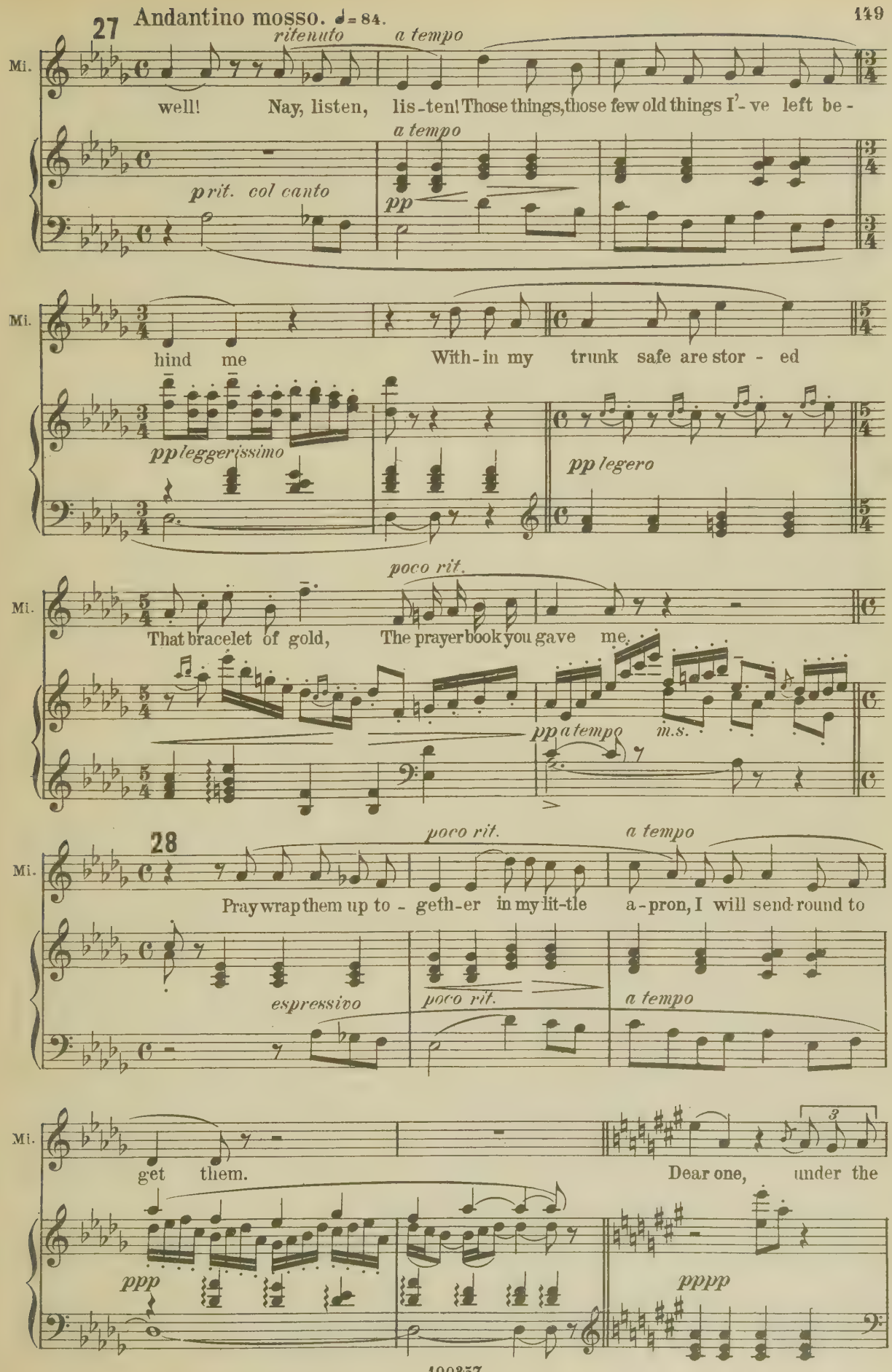
R. Sway'd by each light sus - pi - cion, a tri - fle yet a - larms me;

p animando

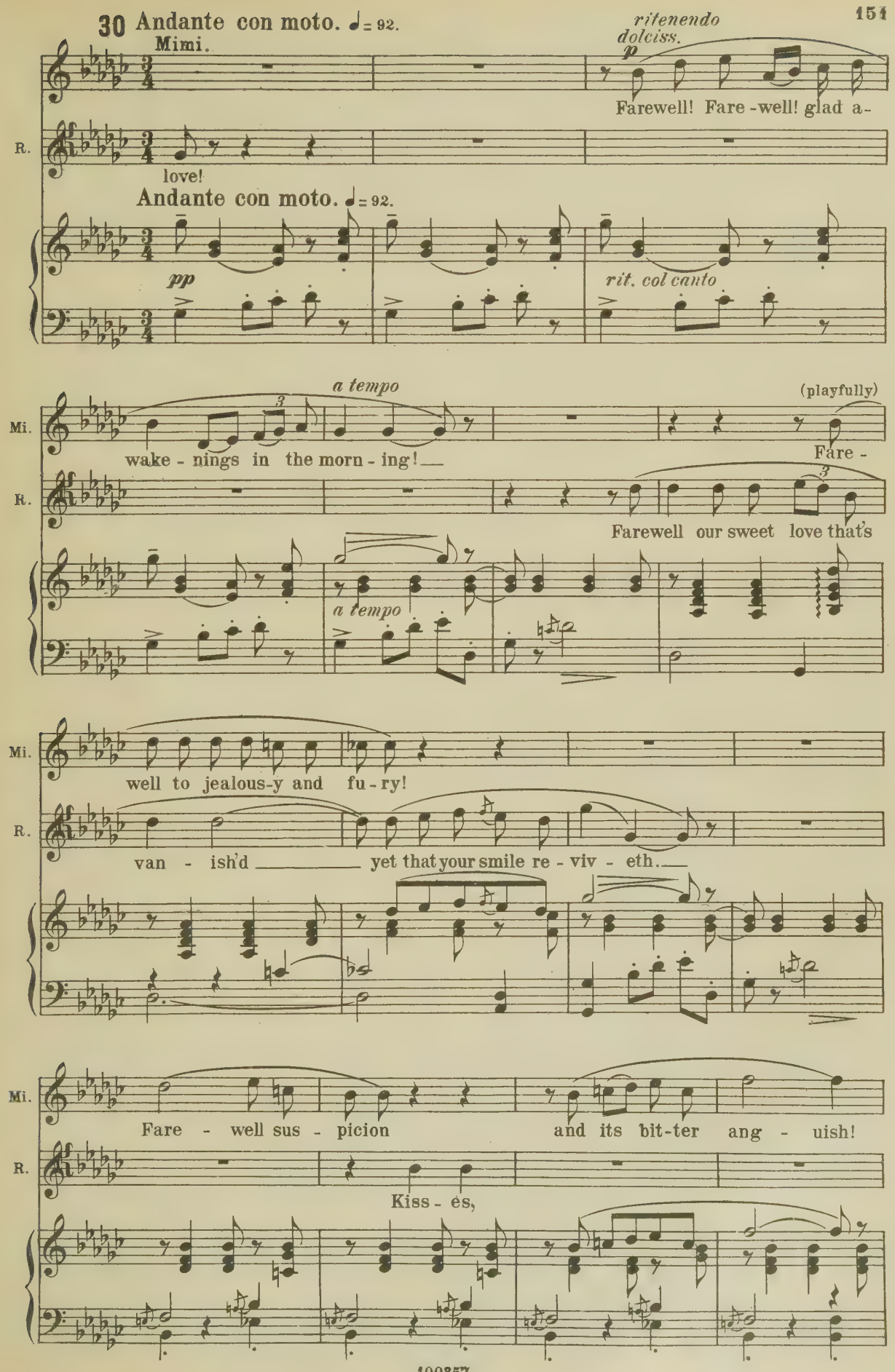
p

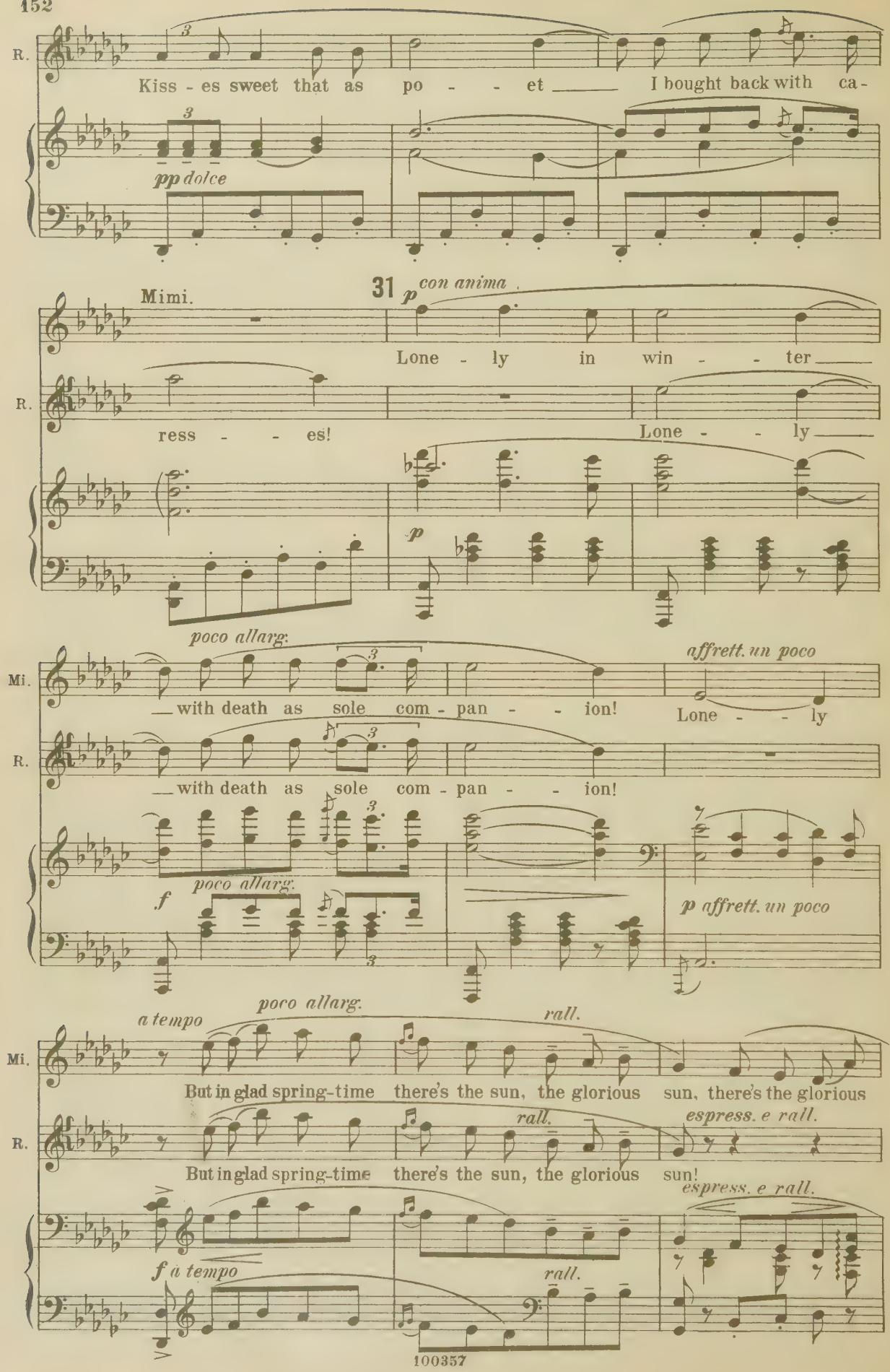

24 Lo stesso movimento.
Mi.
No that odour is stifling me!
R.
(seeks to take her into the tavern)
(affectionately embraces Mimi)
Come, come inside here.
Ah, Mi - mi!
Lo stesso movimento.
fp con agitazione
fp
Marcel
(In the tavern Musetta's brazen laugh is heard)
25 Allegretto mosso.
(running to look through the window)
Tis Muset - ta that's laughing, Laughing,
mf brillante
p stacc.
Mar.
parlato
flirting!
Ah! what a hussy!
I'll not al-
ff affrett.
Mimi.
(disengages herself from Rudolph's embrace)
Mi.
Fare - well!
(surprised)
Rudolph.
p
What!
Mar.
low it!
rall. molto
pp

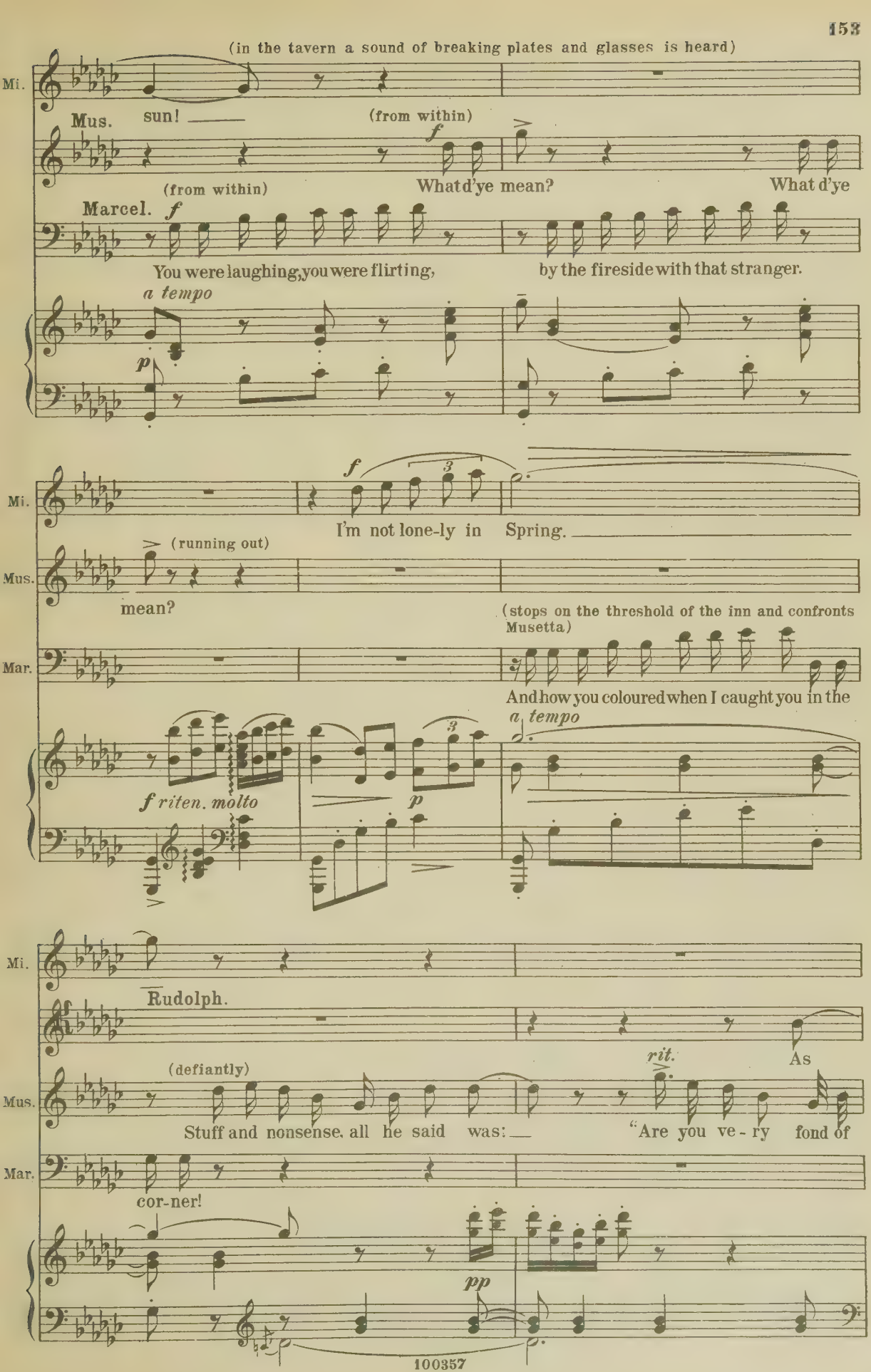

26 Lento molto. ♪= 66.
To the home that she left at the voice of her lov-er,
R.
Going?
Lento molto. ♪= 66.
dolce
pp
poco rit.
Andantino.
Mi.
sad, for-sa-ken Mi - - mi must turn back heavy-heart-ed. For
Andantino. espressivo
poco rit
mf agitando un poco p
rall.
Mi.
love and her lover are gone; and she must
p cresc.
rall.
a tempo
Lento
rall.
Mi.
die! Farewell, then, I wish you
a tempo
pp
m.s.
rall.
col canto
pp

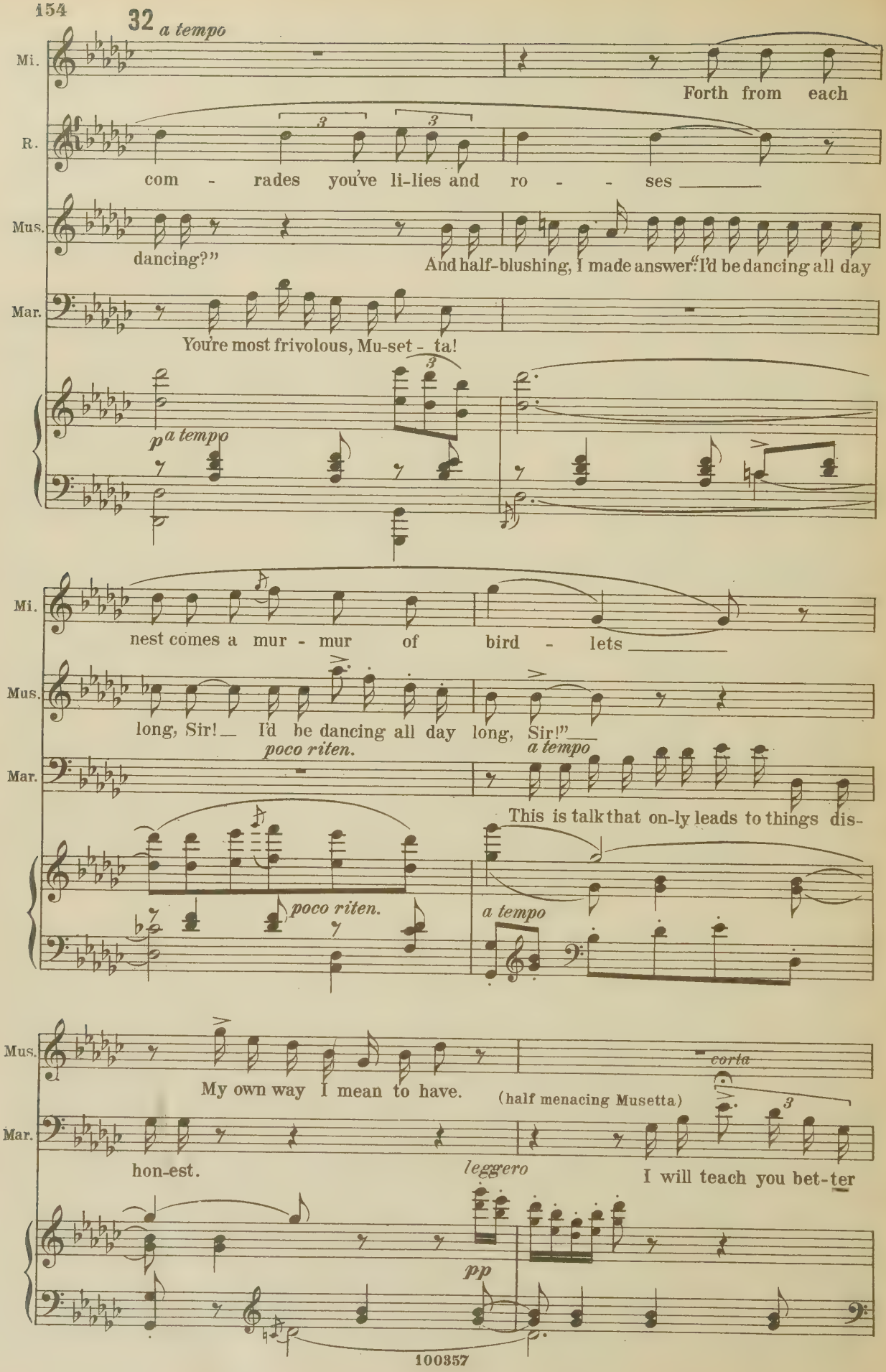

27
Andantino mosso. ♩= 84.
Mi.
ritenuto
a tempo
well! Nay, listen, lis-ten! Those things, those few old things I'-ve left be-
a tempo
prit. col canto
pp
hind me
With-in my trunk safe are stor - ed
pp leggerissimo
pp legero
poco rit.
That bracelet of gold, The prayer book you gave me.
pp a tempo
m.s.
28
poco rit.
a tempo
Pray wrap them up to - geth-er in my lit-tle a-pron, I will send round to
espressivo
poco rit.
a tempo
get them.
Dear one, under the
ppp
pppp

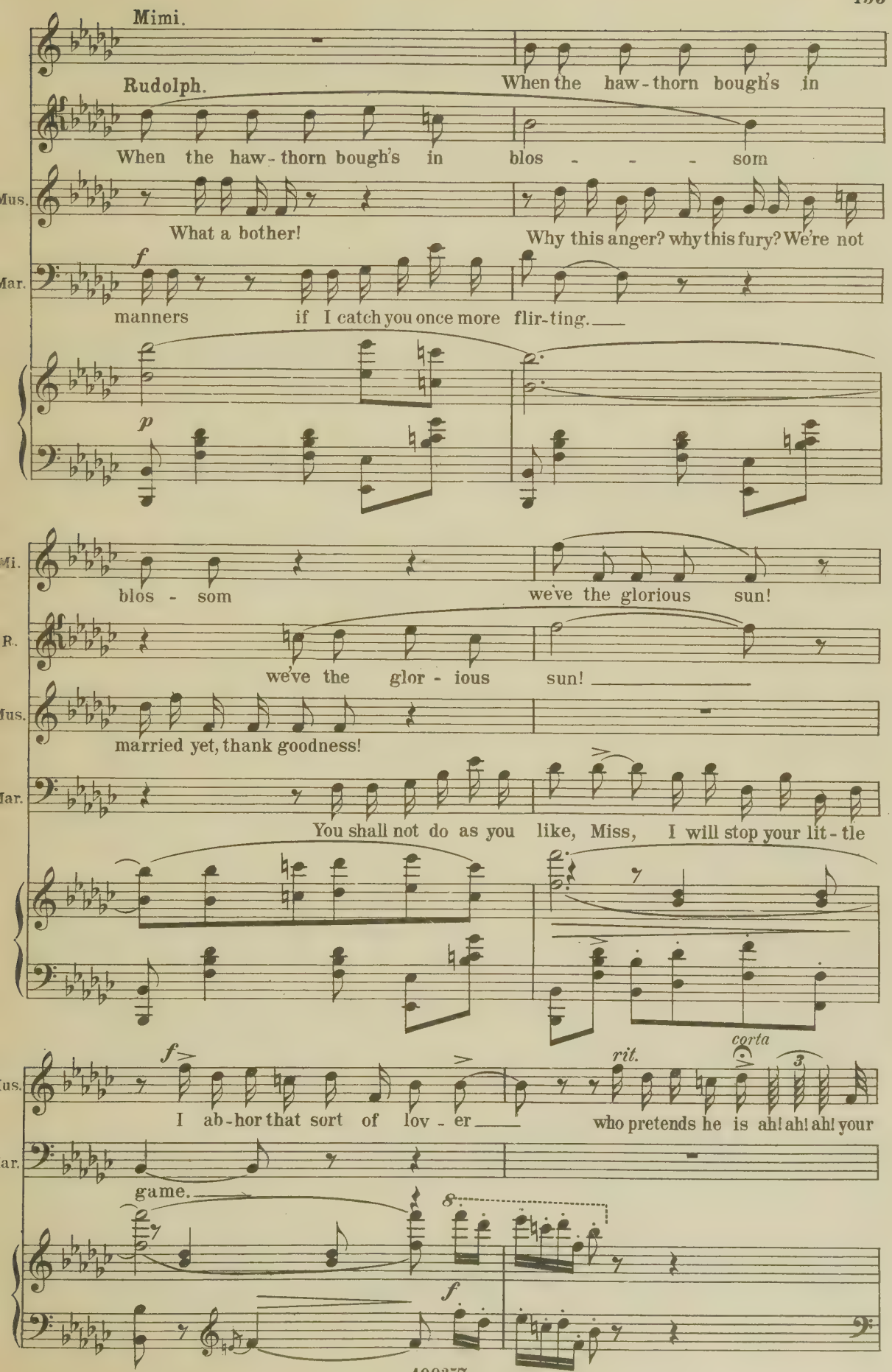
molto rit.
a tempo
stent.
Mi.
pil - low you'll find my lit-tle bonnet. Who knows? May be you'd like to
animando e cresc.
f
dim.
rall.
molto rit.
a tempo
poco allarg.
a tempo
Mi.
keep it to re - mem - ber our love! Fare-well!
poco allarg.
f
pp rit.
a tempo
29
rall.
a tempo
Mi.
Good-bye! I wish you well!
Rudolph.
dolcemente
Then you're go-ing to leave me. You are
col canto
a tempo
rall
ppp
p
R.
going, yes, you're going my little Mi - mi, ah! farewell sweet dream of
rall.
p
col canto

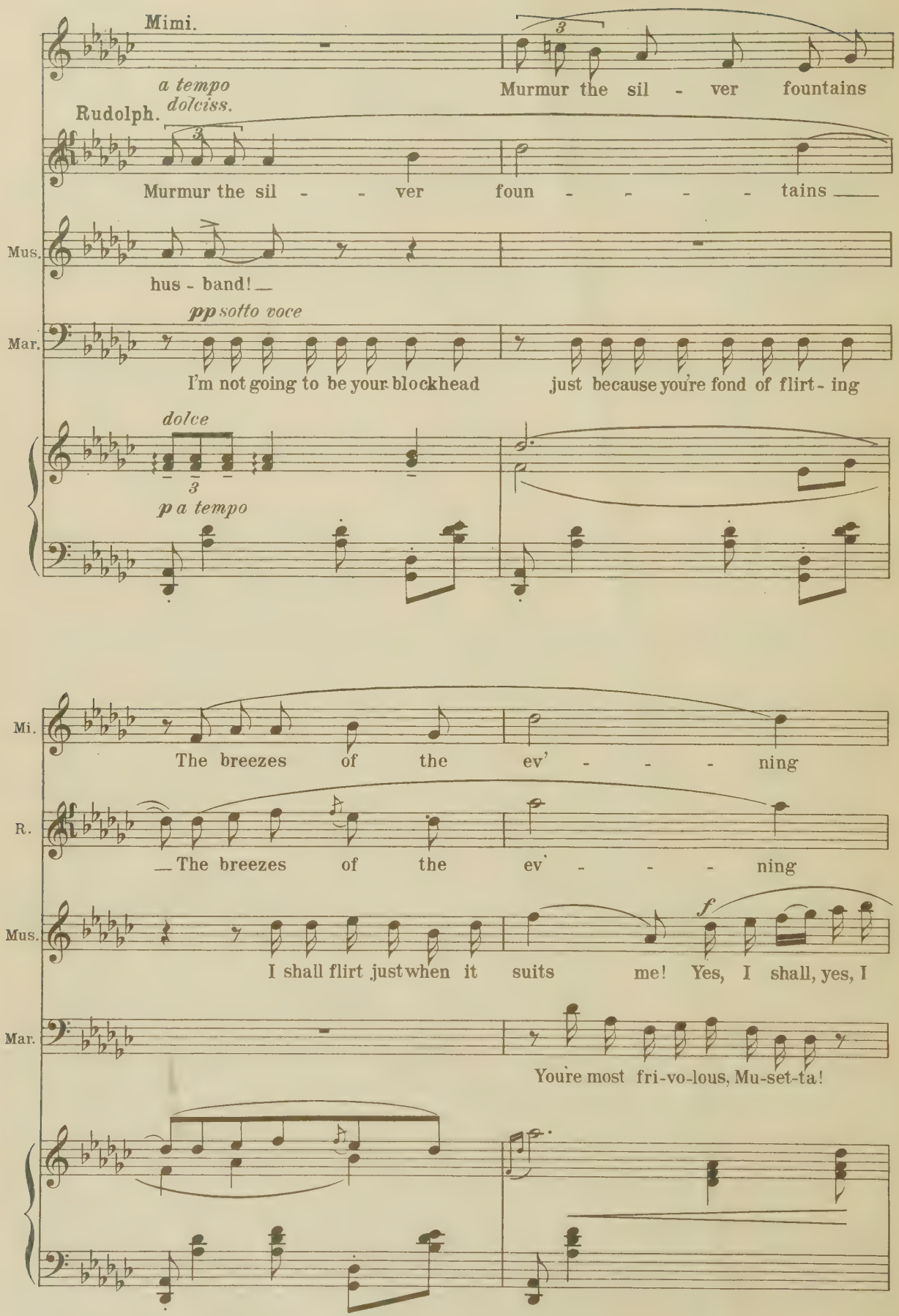

30 Andante con moto. ♩= 92.
Mimi.
ritenendo
dolciss.
p
Farewell! Fare-well! glad a-
R.
love!
Andante con moto. ♩= 92.
pp
rit. col canto
a tempo
(playfully)
Mi.
wake-nings in the morn-ing!
Fare-
R.
Farewell our sweet love that's
a tempo
Mi.
well to jealous-y and fu-ry!
R.
van-ish'd yet that your smile re-viv-eth.
Mi.
Fare-well sus-picion and its bit-ter ang-uish!
R.
Kiss-es,

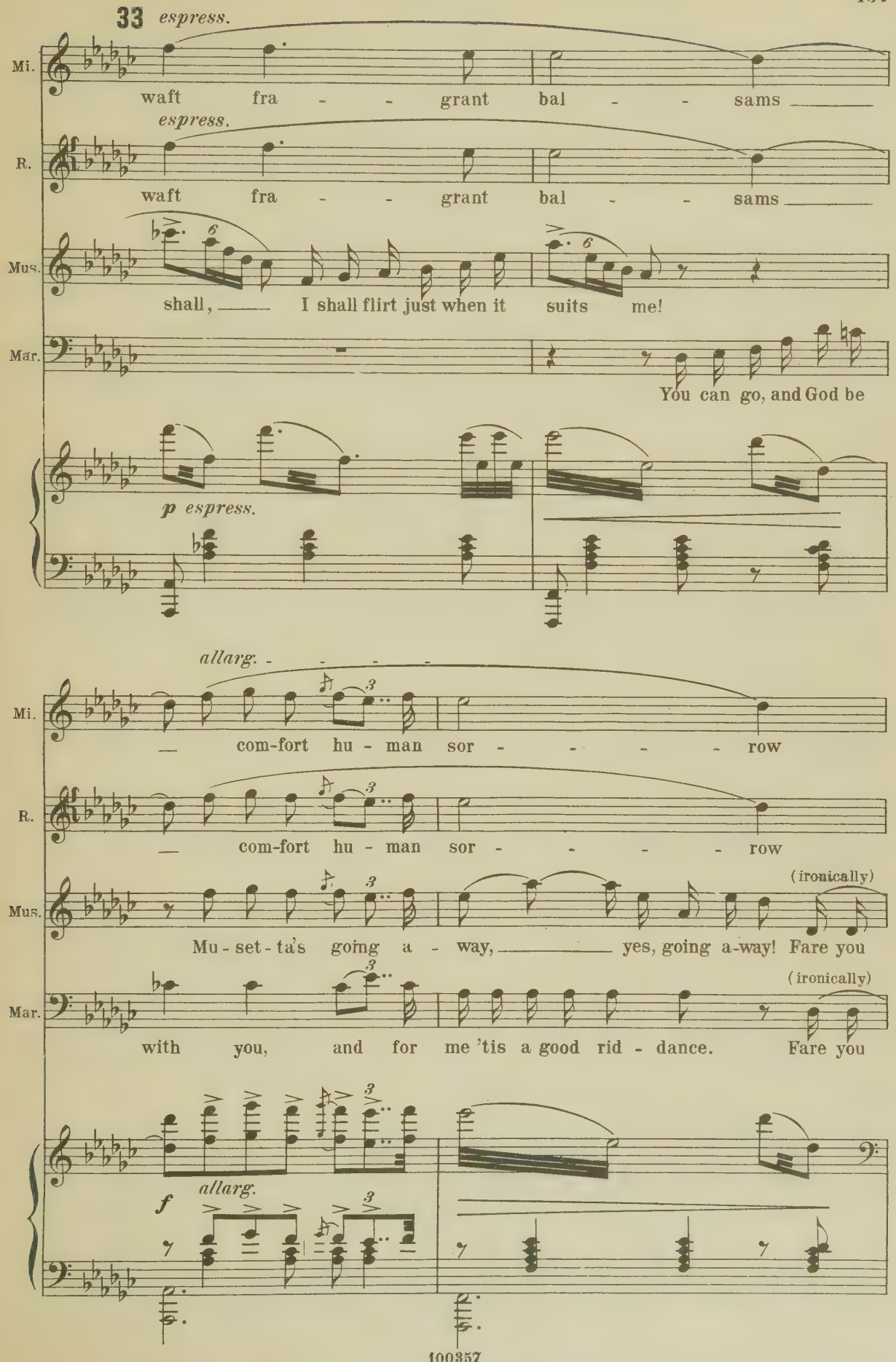

R.
Kiss - es sweet that as po - - - et I bought back with ca-
pp dolce
Mimi.
31
p con anima
Lone - ly in win - - - ter
ress - - - es!
Lone - - ly
p
poco allarg.
affrett. un poco
Mi.
with death as sole com - pan - - - ion!
Lone - - ly
R.
with death as sole com - pan - - - ion!
f
poco allarg.
p affrett. un poco
a tempo
poco allarg.
rall.
Mi.
But in glad spring-time there's the sun, the glorious sun, there's the glorious
rall.
espress. e rall.
R.
But in glad spring-time there's the sun, the glorious sun!
espress. e rall.
f a tempo
rall.

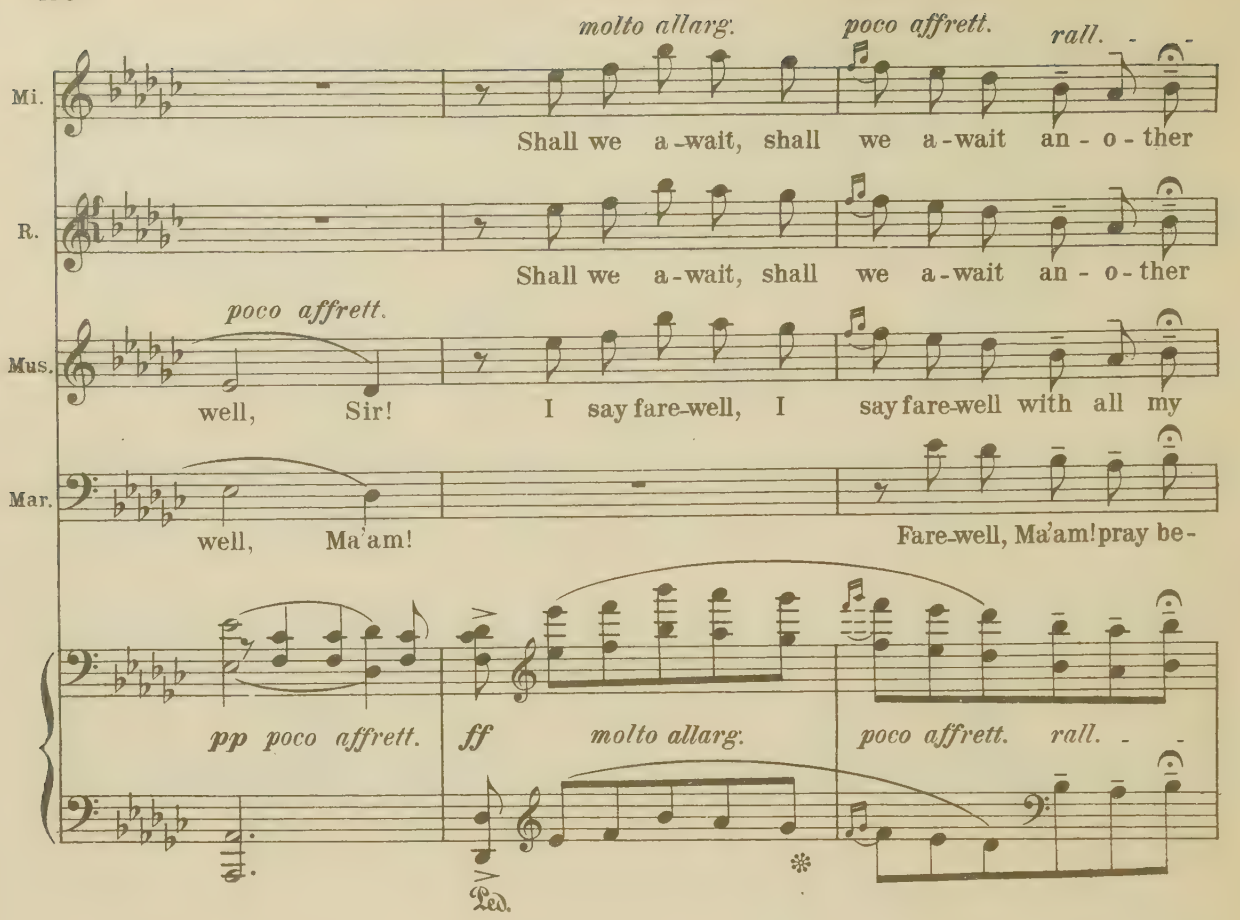

(in the tavern a sound of breaking plates and glasses is heard)
Mi.
Mus. sun! —
(from within)
f
What d'ye mean?
What d'ye
(from within)
Marcel. f
You were laughing, you were flirting,
by the fireside with that stranger.
a tempo
p
f
3
I'm not lone-ly in Spring. —
(running out)
Mus.
mean?
(stops on the threshold of the inn and confronts Musetta)
Mar.
And how you coloured when I caught you in the
a tempo
f riten. molto
p
Rudolph.
(defiantly)
rit.
As
Stuff and nonsense, all he said was: —
"Are you ve - ry fond of
cor-ner!
pp

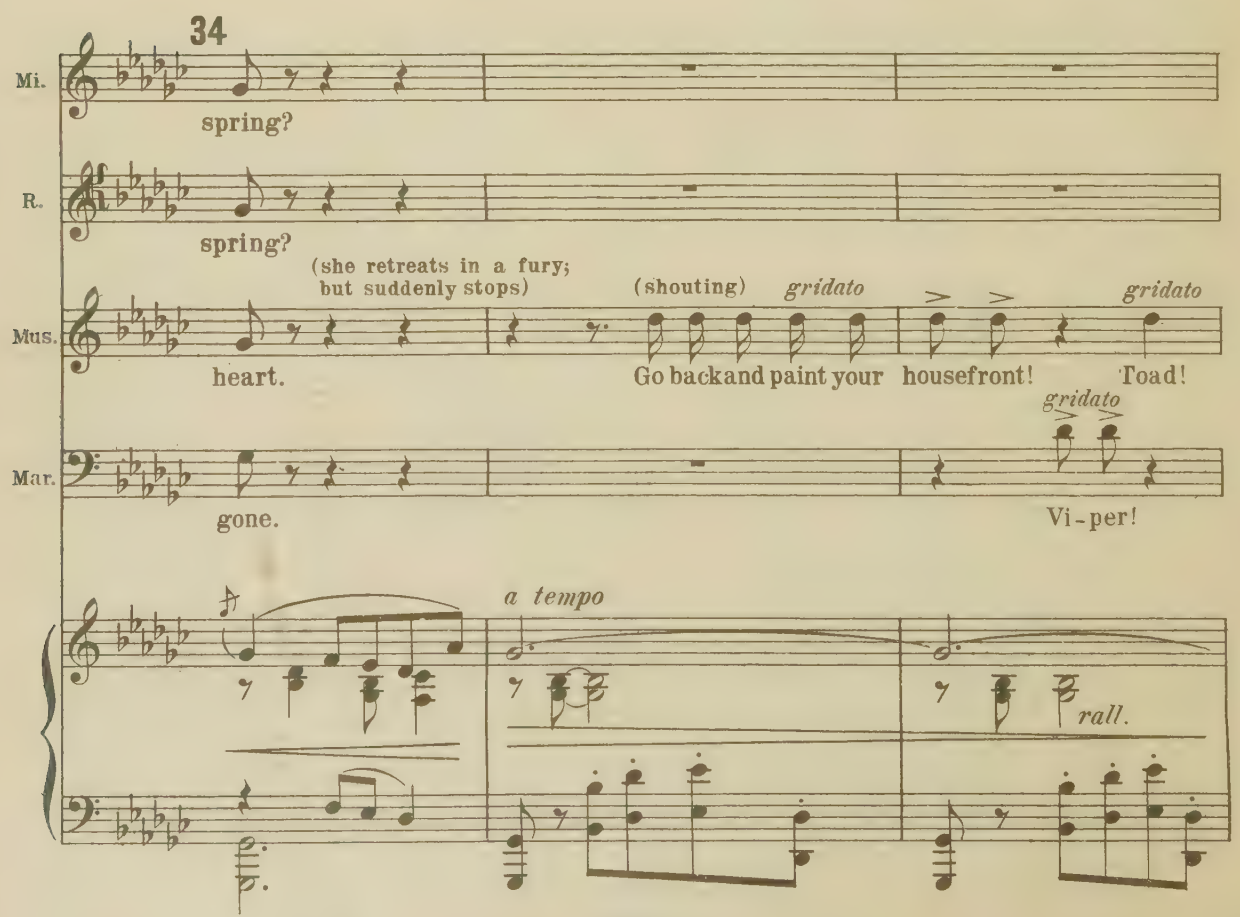

32 a tempo
Mi.
Forth from each
R.
com - rades you've li-lies and ro - - ses
Mus.
dancing?"
And half-blushing, I made answer: "I'd be dancing all day
Mar.
You're most frivolous, Mu-set - ta!
p a tempo
Mi.
nest comes a mur - mur of bird - lets
Mus.
long, Sir! I'd be dancing all day long, Sir!"
poco riten.
a tempo
Mar.
This is talk that on-ly leads to things dis-
poco riten.
a tempo
Mus.
My own way I mean to have.
(half menacing Musetta)
corta
Mar.
hon-est.
leggero
I will teach you bet-ter
pp

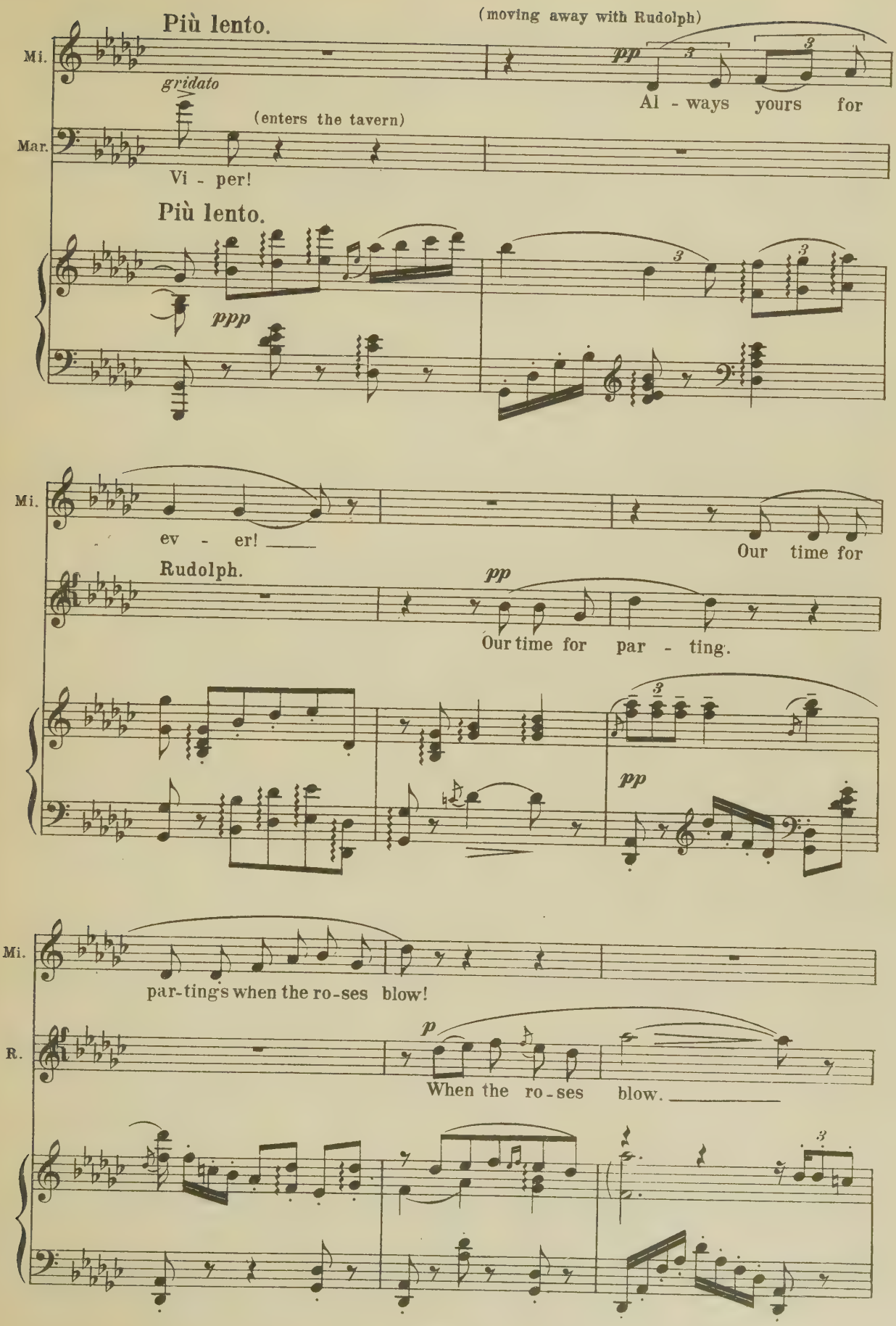

Mimi.
Rudolph.
When the haw-thorn bough's in
When the haw-thorn bough's in blos - - - som
Mus.
What a bother!
Why this anger? why this fury? We're not
Mar.
f
manners if I catch you once more flir-ting.
p
Mi.
blos - som
we've the glorious sun!
R.
we've the glor - ious sun!
Mus.
married yet, thank goodness!
Mar.
You shall not do as you like, Miss, I will stop your lit-tle
f
I ab-hor that sort of lov - er
who pretends he is ah! ah! ah! your
rit.
corta
3
Mus.
Mar.
game.
8
f

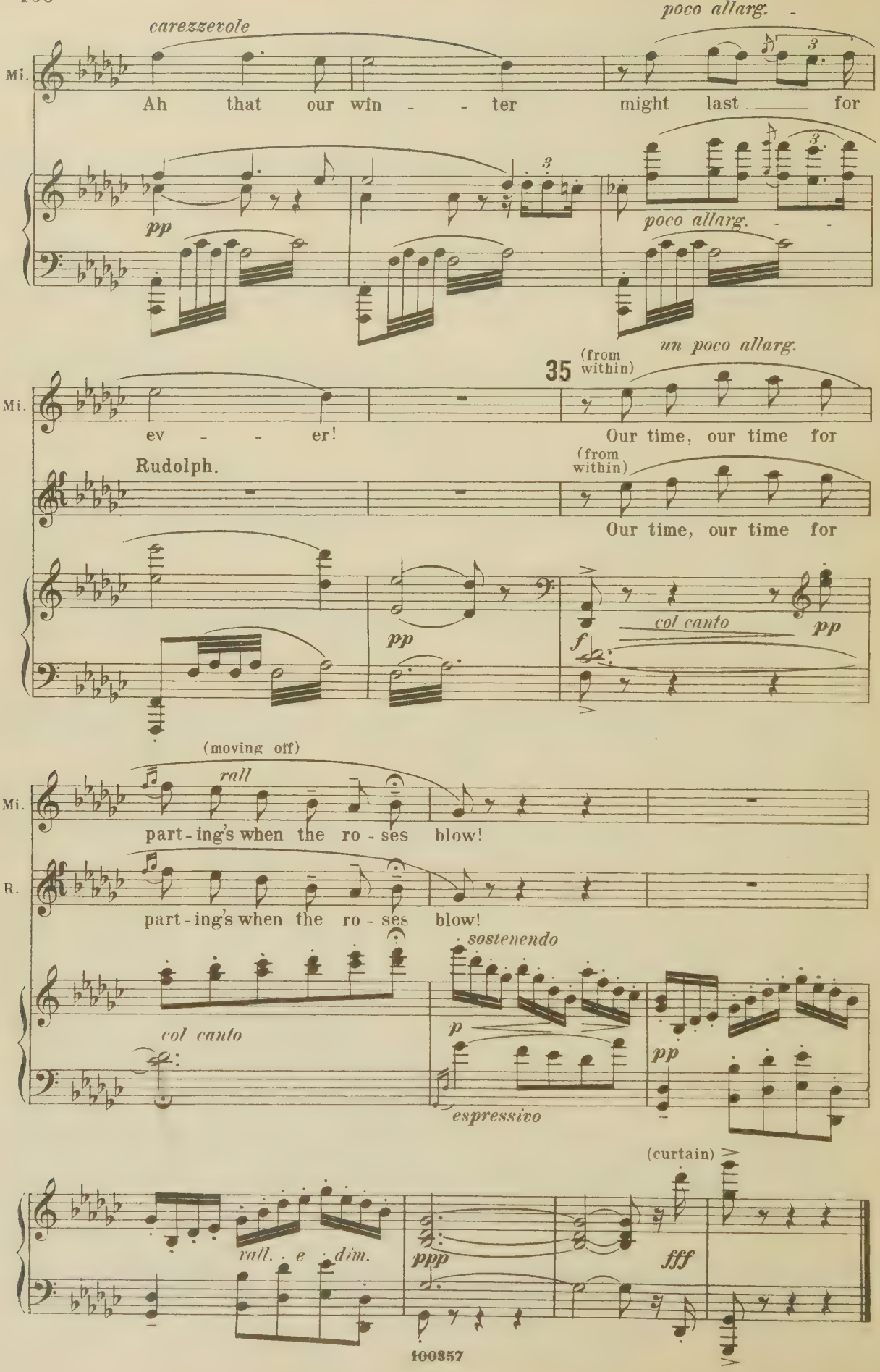

Mimi.
Murmur the sil - ver fountains
a tempo
dolciss.
Rudolph.
Murmur the sil - - ver foun - - - - - tains
Mus.
hus - band!
pp sotto voce
Mar.
I'm not going to be your blockhead
just because you're fond of flirt - ing
dolce
p a tempo
Mi.
The breezes of the ev' - - - ning
R.
The breezes of the ev' - - - ning
Mus.
f
I shall flirt just when it suits me! Yes, I shall, yes, I
Mar.
You're most fri-vo-lous, Mu-set-ta!


33 espress.
Mi.
waft fra - - grant bal - - sams
espress.
R.
waft fra - - grant bal - - sams
Mus.
shall, I shall flirt just when it suits me!
Mar.
You can go, and God be
p espress.
allarg.
Mi.
com-fort hu - man sor - - - - row
R.
com-fort hu - man sor - - - - row
(ironically)
Mus.
Mu - set - ta's going a - way, yes, going a-way! Fare you
(ironically)
Mar.
with you, and for me 'tis a good rid - dance. Fare you
f
allarg.


molto allarg.
poco affrett.
rall.
Mi.
Shall we a-wait, shall we a-wait an-o-ther
R.
Shall we a-wait, shall we a-wait an-o-ther
poco affrett.
Mus.
well, Sir! I say fare-well, I say fare-well with all my
Mar.
well, Ma'am!
Fare-well, Ma'am! pray be-
pp poco affrett.
ff
molto allarg.
poco affrett.
rall.
Ped.


34
Mi.
spring?
R.
spring?
(she retreats in a fury; but suddenly stops)
(shouting)
gridato
gridato
Mus.
heart.
Go back and paint your house front!
Toad!
gridato
Mar.
gone.
Vi-per!
a tempo
rall.


Più lento.
(moving away with Rudolph)
Mi.
pp
Al - ways yours for
gridato
(enters the tavern)
Mar.
Vi - per!
Più lento.
ppp
Mi.
ev - er!
Our time for
Rudolph.
pp
Our time for par - ting.
pp
Mi.
par-tings when the ro-ses blow!
R.
p
When the ro-ses blow.


carezzevole
poco allarg.
Mi.
Ah that our win - - ter might last for
pp
poco allarg.
35
(from within)
un poco allarg.
Mi.
ev - - er!
Our time, our time for
Rudolph.
(from within)
Our time, our time for
pp
f
col canto
pp
(moving off)
rall
Mi.
part-ing's when the ro-ses blow!
R.
part-ing's when the ro-ses blow!
sostenendo
col canto
p
pp
espressivo
(curtain)
rall. e dim.
ppp
fff
100857

Fourth Act.

"..... At that period, indeed for some time past, the friends had lived lonely lives!"

"Musetta had once more become a sort of semi-official personage; for three or four months Marcel had never met her."

"And Mimi too; no word of her had Rudolph ever heard, except he talked about her to himself when he was alone."

"One day, as Marcel furtively kissed a bunch of ribbons that Musetta had left behind, he saw Rudolph hiding away a bonnet, that same pink bonnet which Mimi had forgotten."

"'Good!' muttered Marcel, 'he's as craven-hearted as I!'"

.....

.....

.....

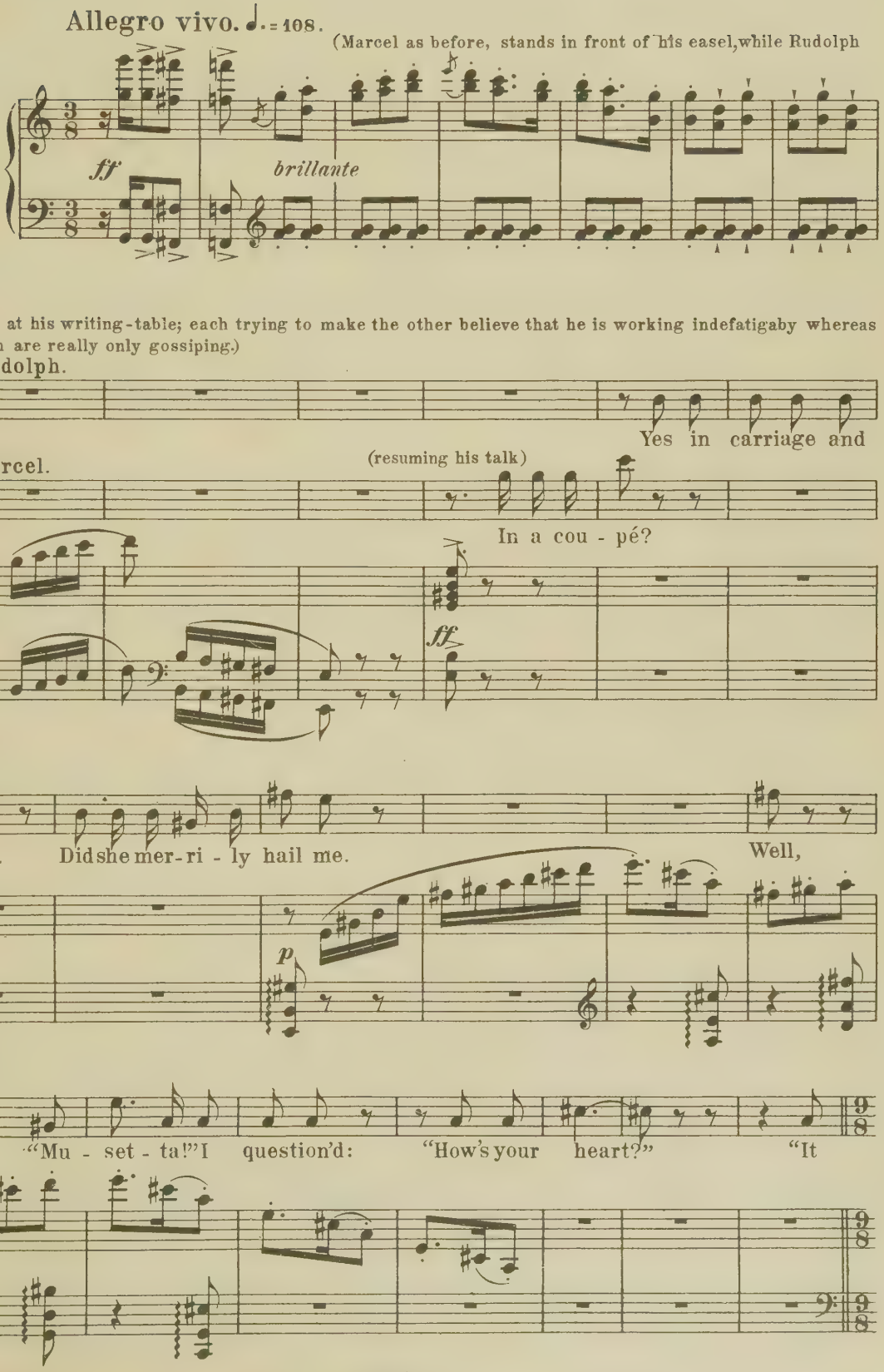
"A gay life, yet a terrible one!"

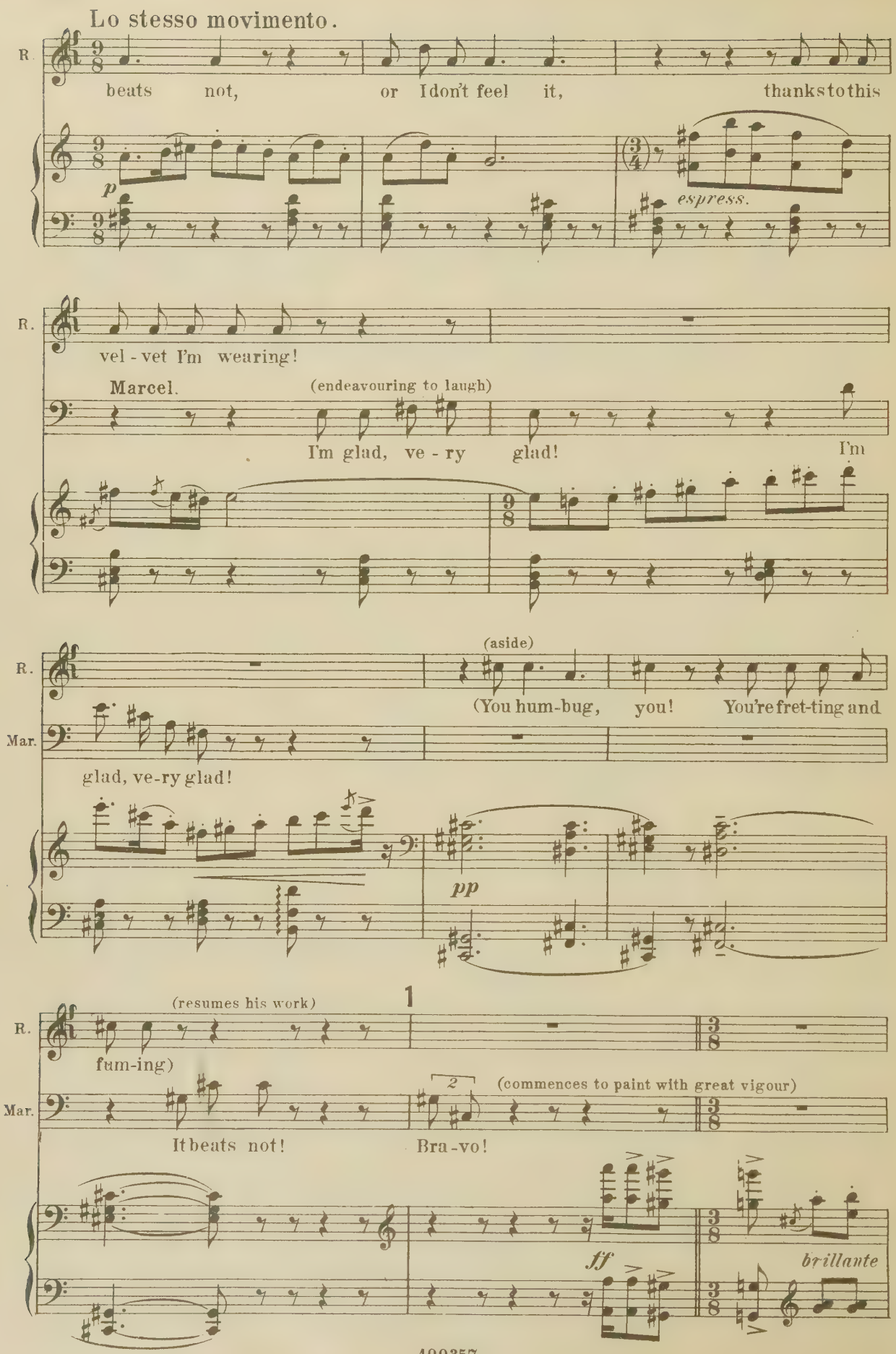
100857

Fourth Act.

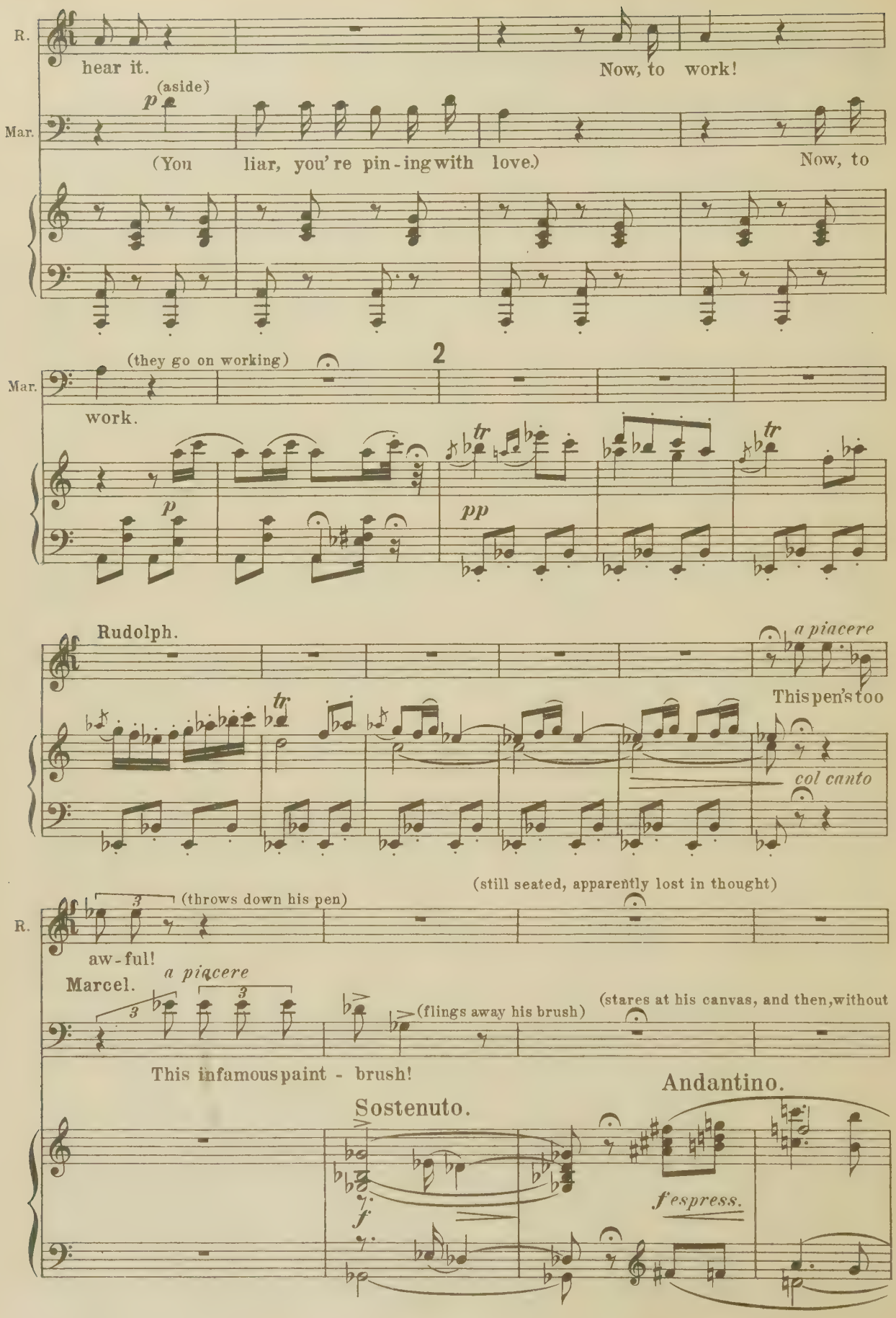
In the attic.

(as in Act I.)

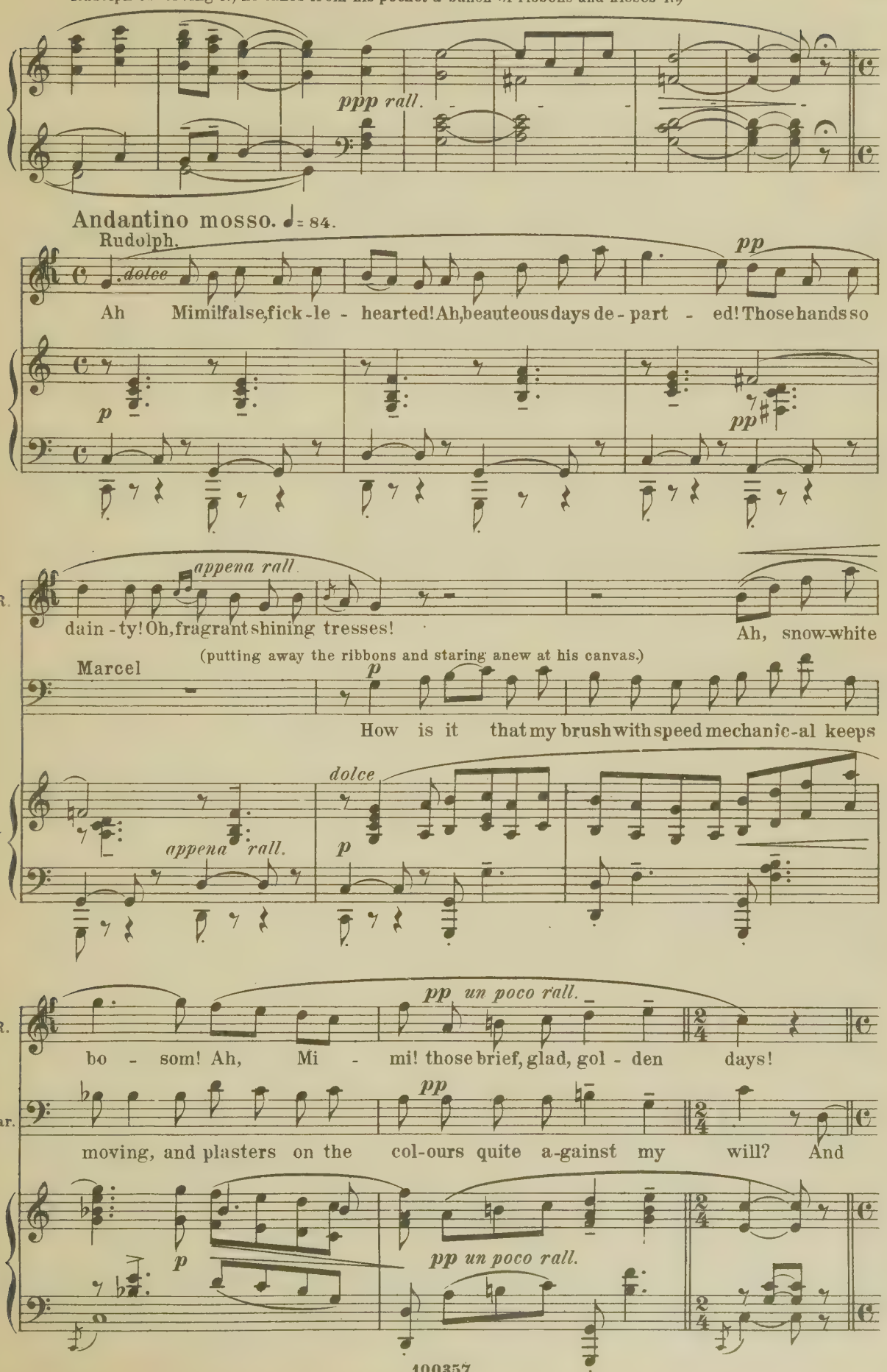

Allegro vivo. ♩.= 108.
(Marcel as before, stands in front of his easel, while Rudolph
ff
brillante
sits at his writing-table; each trying to make the other believe that he is working indefatigaby whereas both are really only gossiping.)
Rudolph.
Yes in carriage and
Marcel.
(resuming his talk)
In a cou - pé?
ff
R.
pair. Did she mer-ri - ly hail me.
Well,
p
R.
"Mu - set - ta!" I question'd: "How's your heart?" "It

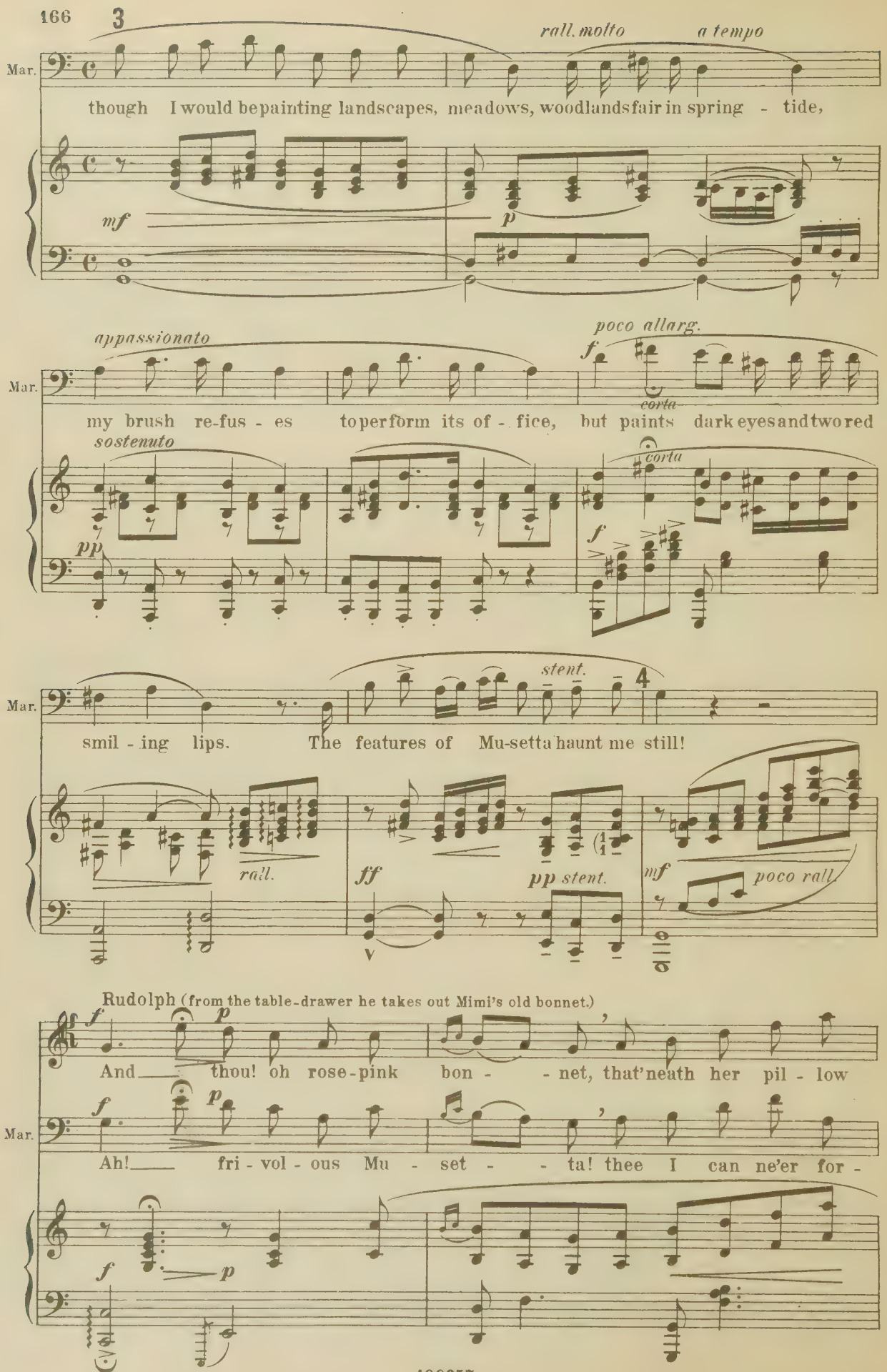

Lo stesso movimento.
R.
beats not, or I don't feel it, thanks to this
p
espress.
R.
vel - vet I'm wearing!
Marcel.
(endeavouring to laugh)
I'm glad, ve - ry glad! I'm
R.
(aside)
(You hum-bug, you! You're fret-ting and
Mar.
glad, ve-ry glad!
pp
R.
(resumes his work)
1
fum-ing)
Mar.
2
(commences to paint with great vigour)
It beats not!
Bra - vo!
ff
brillante

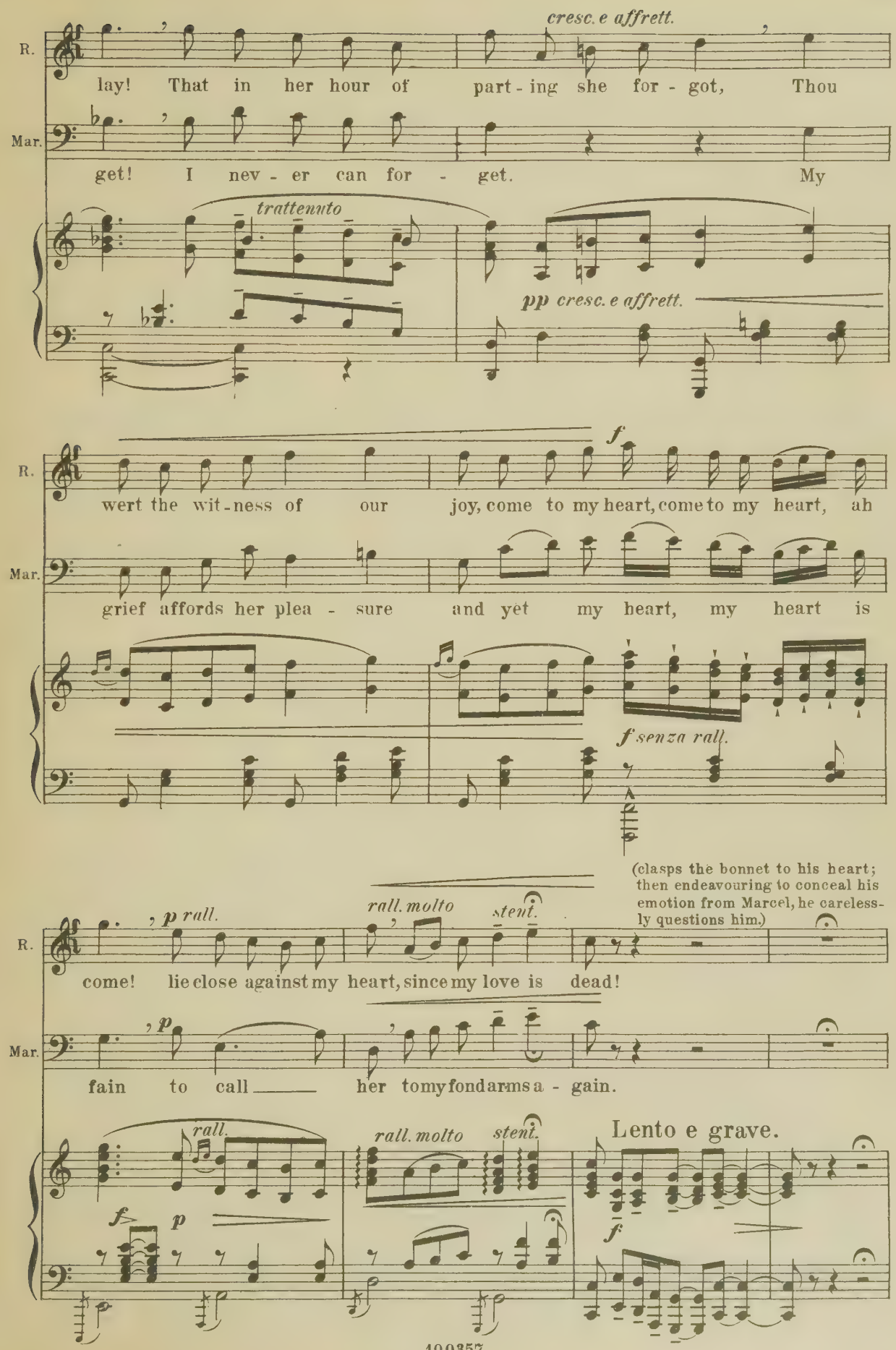
Rudolph.
Mu - set - ta?
Marcel.
Then I saw, too....
ff
(as he breathlessly stops writing)
(recovering his composure)
2
R.
You saw her?
How strange!
(stops painting)
Mar.
Mi - mi.
Rode in her
p
allegramente
R.
De - light-ful! I'm glad to
Mar.
car - riage, in grand ap - parel, just like a duchess.
3
pp


R.
hear it.
Now, to work!
(aside)
p
Mar.
(You liar, you're pin-ing with love.)
Now, to
(they go on working)
2
Mar.
work.
p
tr
pp
tr
Rudolph.
a piacere
This pen's too
tr
col canto
(still seated, apparently lost in thought)
(throws down his pen)
R.
aw-ful!
Marcel.
a piacere
(flings away his brush)
(stares at his canvas, and then, without
This infamous paint - brush!
Andantino.
Sostenuto.
f espress.
f

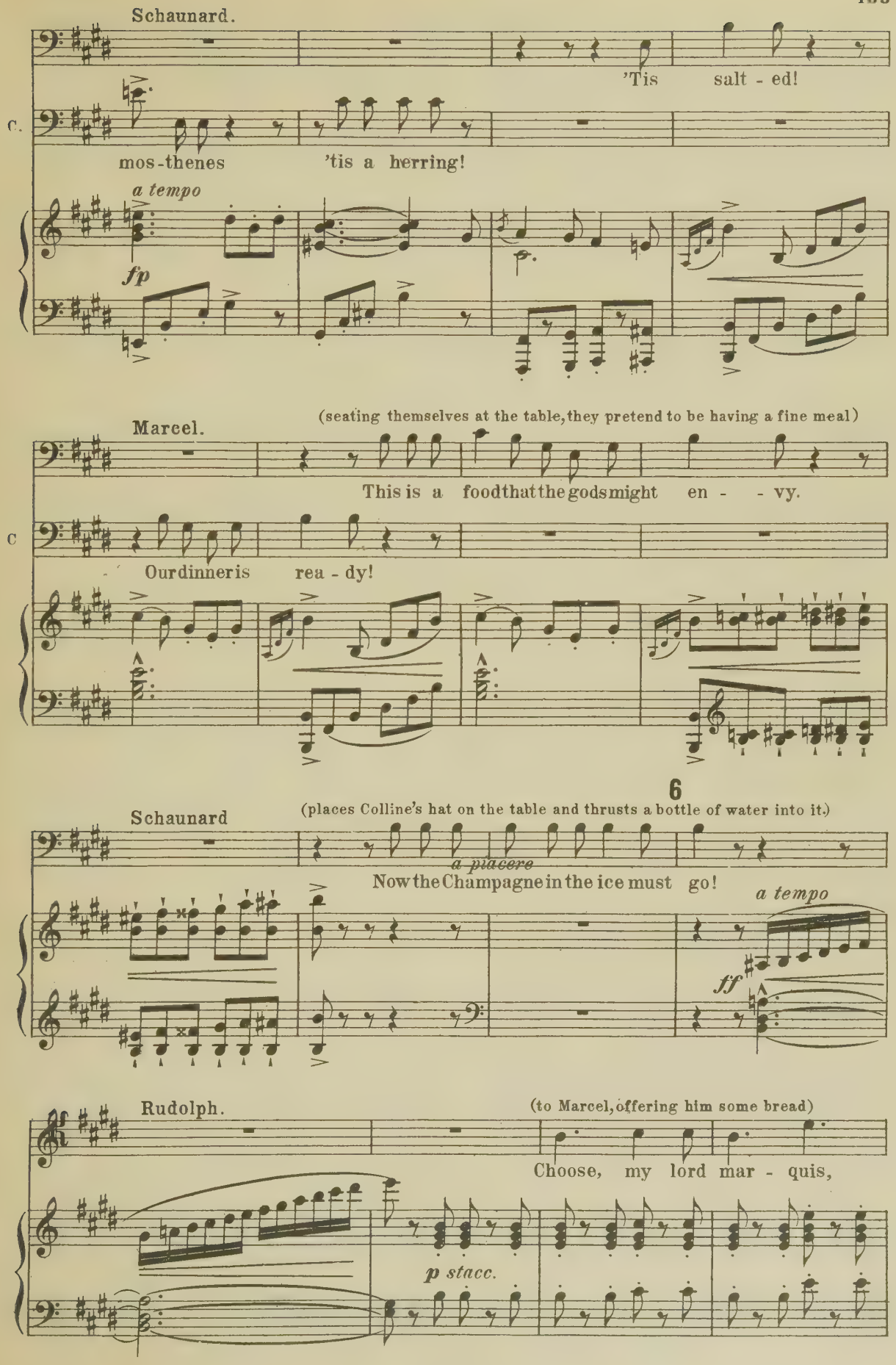
Rudolph observing it, he takes from his pocket a bunch of ribbons and kisses it.)

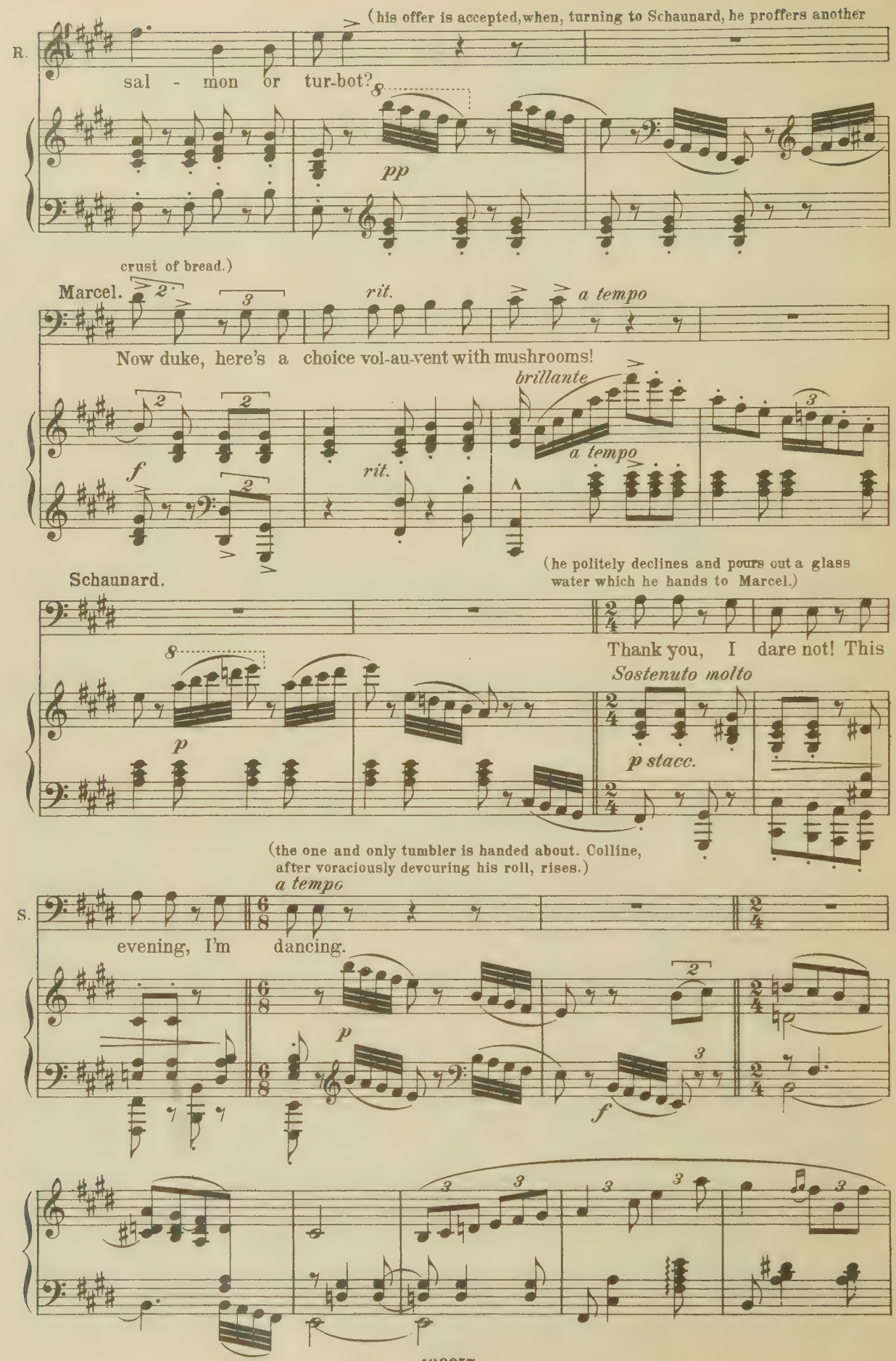



3
rall. molto
a tempo
Mar.
though I would be painting landscapes, meadows, woodlands fair in spring - tide,
mf
p
appassionato
poco allarg.
f
corta
my brush re-fus - es to perform its of - fice, but paints dark eyes and two red
sostenuto
pp
corta
f
Mar.
stent.
4
smil - ing lips. The features of Mu-setta haunt me still!
rall.
ff
pp stent.
mf
poco rall.
Rudolph (from the table-drawer he takes out Mimi's old bonnet.)
f
p
And thou! oh rose-pink bon - net, that 'neath her pil - low
Mar.
Ah! fri - vol - ous Mu - set - ta! thee I can ne'er for -


cresc. e affrett.
R.
lay! That in her hour of part - ing she for - got, Thou
Mar.
get! I nev - er can for - get. My
trattenuto
pp cresc. e affrett.
f
R.
wert the wit - ness of our joy, come to my heart, come to my heart, ah
Mar.
grief affords her plea - sure and yet my heart, my heart is
f senza rall.
(clasps the bonnet to his heart; then endeavouring to conceal his emotion from Marcel, he carelessly questions him.)
p rall.
rall. molto
stent.
R.
come! lie close against my heart, since my love is dead!
p
Mar.
fain to call her to my fond arms a - gain.
rall.
rall. molto
stent.
Lento e grave.
f
p
f

Mosso.
R.
What time is it, now?
But Schau - nard's not
(roused by Rudolph from his reverie, he gaily replies)
Mar.
Time for our yes-terday's din-ner!
p
f
5 Allegro. ♩.= 126.
R.
back yet?
(Enter Schaunard and Colline; the former carries four rolls; and the latter a paper bag.)
R.
Marcel.
How now?
Schaunard.
How
Here we are.
f
p
(Schaunard places the rolls on the table)
(disdainfully)
(Colline takes a herring out of the bag and puts it on the table as well)
Mar.
now?
Some bread?
Colline.
rit.
A dish that's wor-thy of De-
col canto


Schaunard.
'Tis salt - ed!
C.
mos-thenes 'tis a herring!
a tempo
fp
Marcel.
(seating themselves at the table, they pretend to be having a fine meal)
This is a food that the gods might en - - vy.
C
Our dinner is rea - dy!
6
Schaunard
(places Colline's hat on the table and thrusts a bottle of water into it.)
a piacere
Now the Champagne in the ice must go!
a tempo
ff
Rudolph.
(to Marcel, offering him some bread)
Choose, my lord mar - quis,
p stacc.


(his offer is accepted, when, turning to Schaunard, he proffers another
R.
sal - mon or tur-bot?
pp
crust of bread.)
Marcel.
rit.
a tempo
Now duke, here's a choice vol-au-vent with mushrooms!
brillante
a tempo
f
rit.
Schaunard.
(he politely declines and pours out a glass water which he hands to Marcel.)
Thank you, I dare not! This
Sostenuto molto
p
p stacc.
(the one and only tumbler is handed about. Colline, after voraciously devouring his roll, rises.)
a tempo
S.
evening, I'm dancing.
p
f

Rud. (to Colline) What? sated?

Colline (with an air of grave importance.) To business! The king a - waits me!

R. Marcel. (eagerly) What's in the wind? What plot is brew - ing?

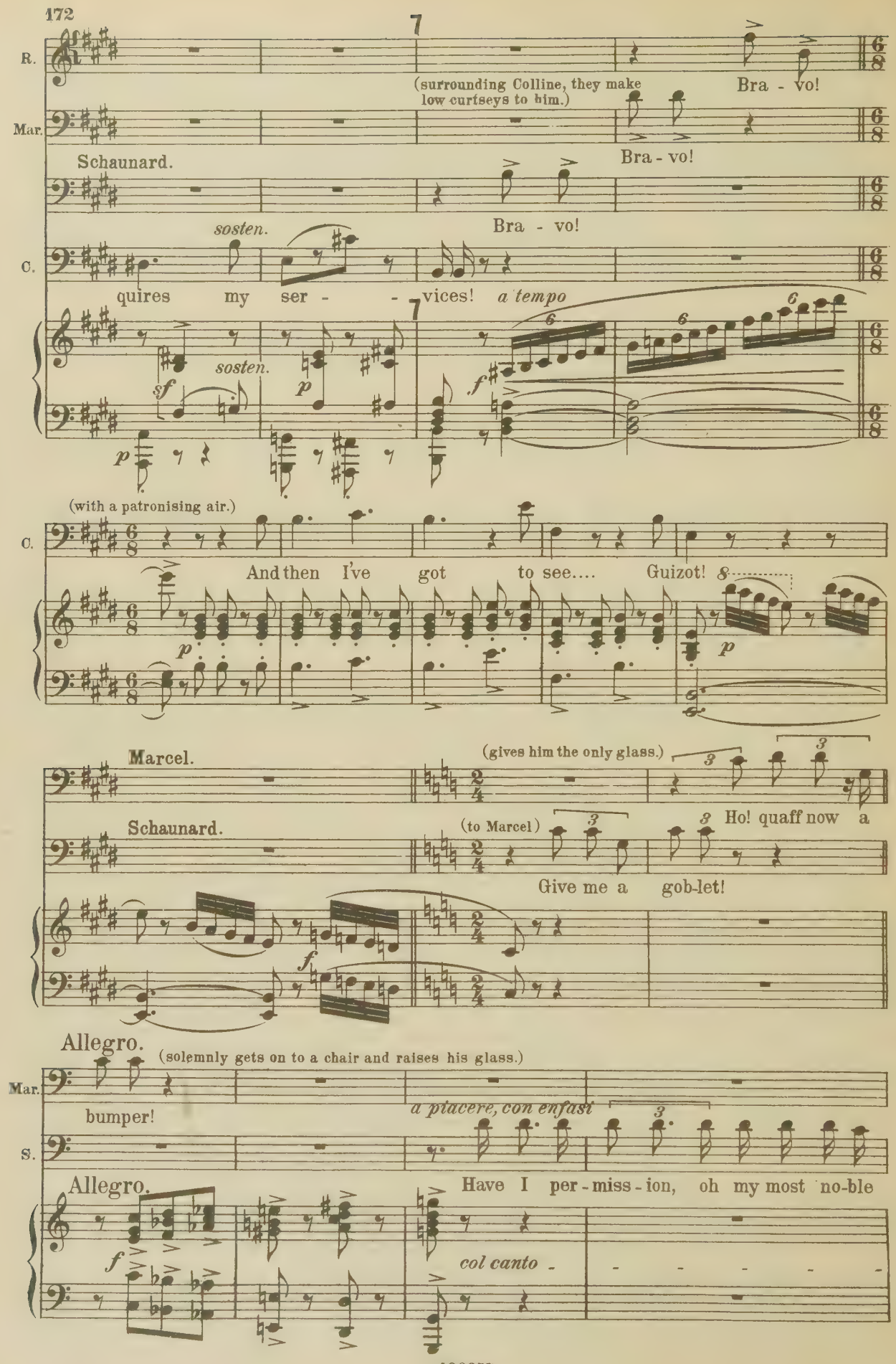
Mar. (rises and approaches Colline, observing with droll inquisitiveness.) pp What's in the

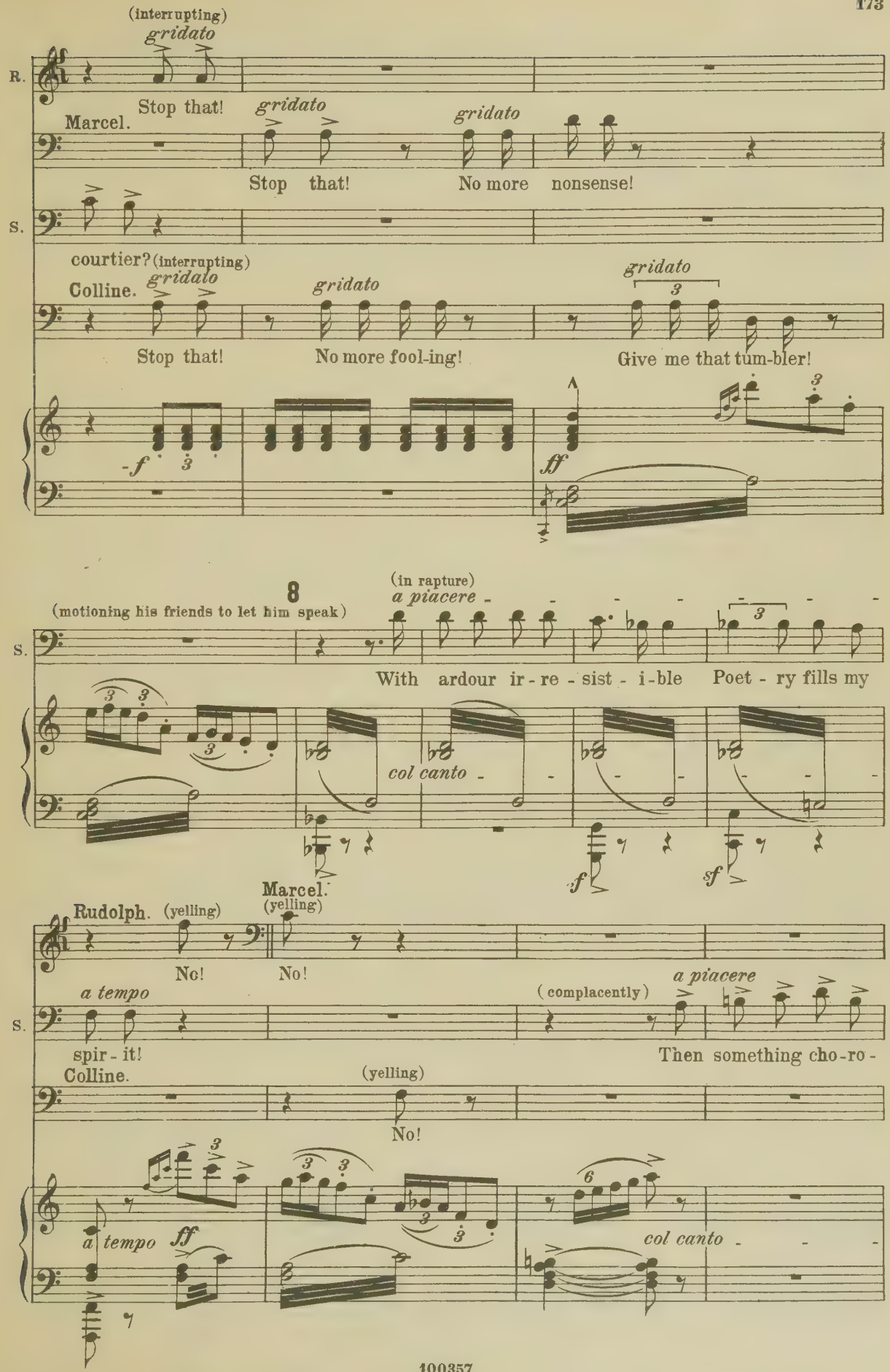
Schaunard. p What's in the wind?

Mar. (Colline struts up and down, full of self-importance.) wind?

Colline. The king re-

poco affrett.e cresc.


R.
(surrounding Colline, they make low curtseys to him.)
Bra - vo!
Mar.
Schaunard.
Bra - vo!
sosten.
Bra - vo!
C.
quires my ser - - vices!
a tempo
sosten.
sf
p
f
(with a patronising air.)
C.
And then I've got to see.... Guizot!
Marcel.
(gives him the only glass.)
Schaunard.
(to Marcel)
Ho! quaff now a
Give me a gob-let!
Allegro.
(solemnly gets on to a chair and raises his glass.)
Mar.
bumper!
a piacere, con enfasi
S.
Allegro.
Have I per - miss - ion, oh my most no-ble
col canto


(interrupting)
gridato
R.
Stop that!
Marcel.
gridato
gridato
Stop that!
No more nonsense!
S.
courtier? (interrupting)
Colline.
gridato
gridato
gridato
Stop that!
No more fool-ing!
Give me that tum-bler!
-f
ff
8
(motioning his friends to let him speak)
(in rapture)
a piacere
S.
With ardour ir-re-sist-i-ble Poet-ry fills my
col canto
f
sf
Marcel.
(yelling)
Rudolph. (yelling)
No!
No!
a tempo
(complacently)
a piacere
S.
spir-it!
Then something cho-ro-
Colline.
(yelling)
No!
a tempo
ff
col canto

Vivo.

(amid applause they surround Schaunard and make him get off the chair.)

Rudolph.

Yes, yes.

Marcel.

Yes, yes.

a tempo

S.

gra-phic may suit you.

Colline.

Yes, yes.

ff a tempo

Vivo.

ff

ff

S.

Some

sf

a piacere

a tempo

S.

danc-ing, ac-com-pan-ied by sing-ing!

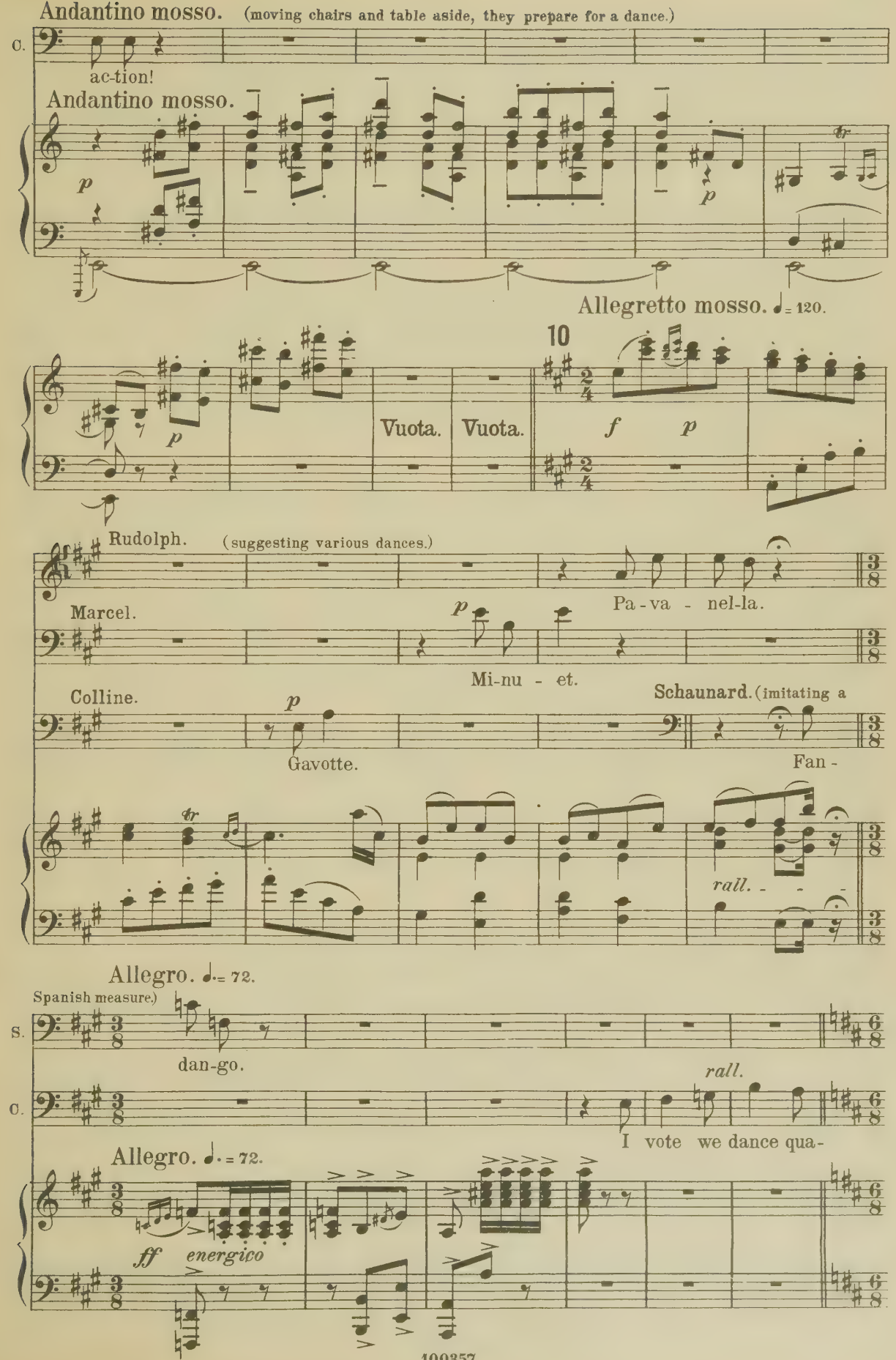
a piacere

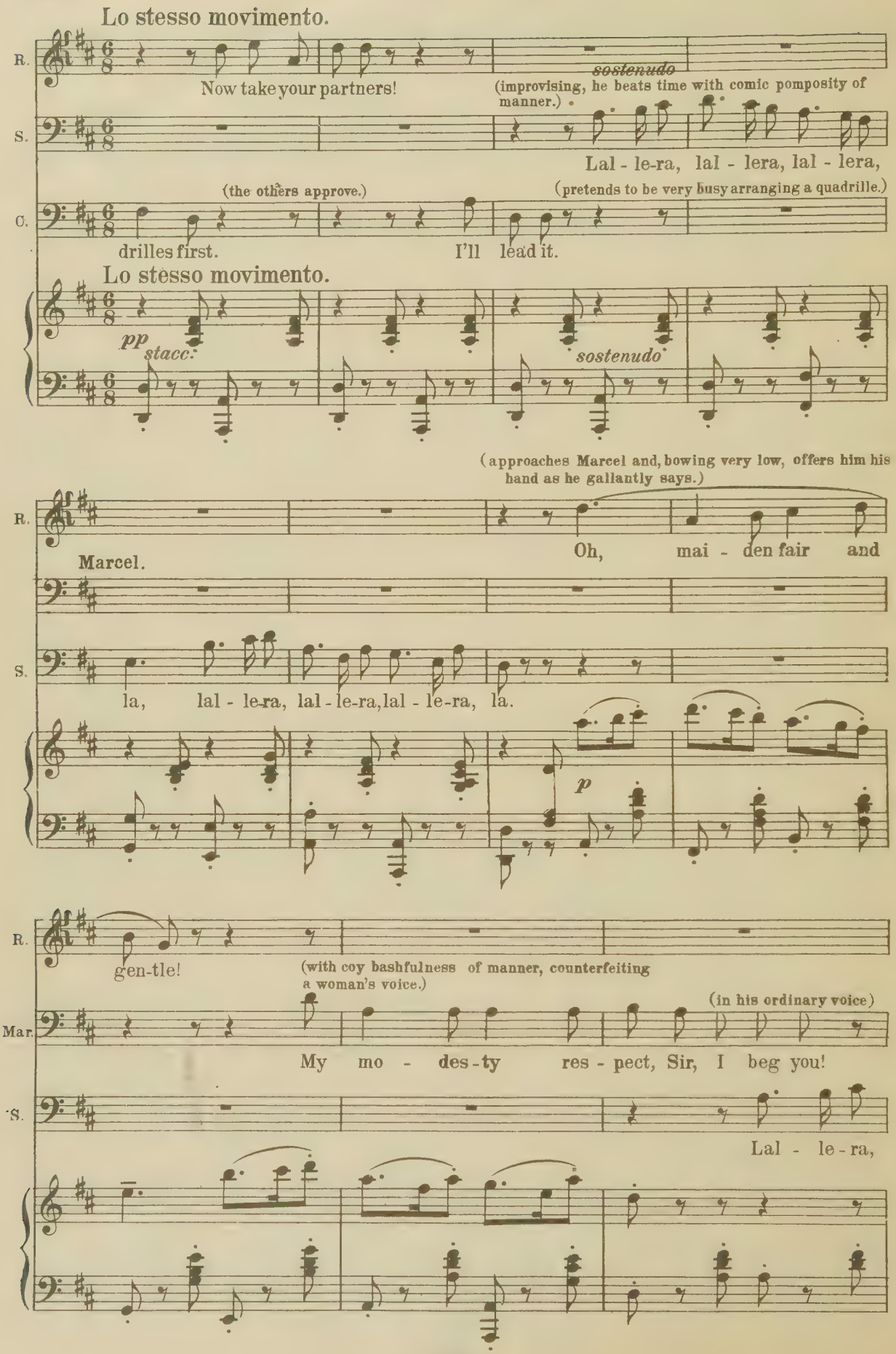
C.

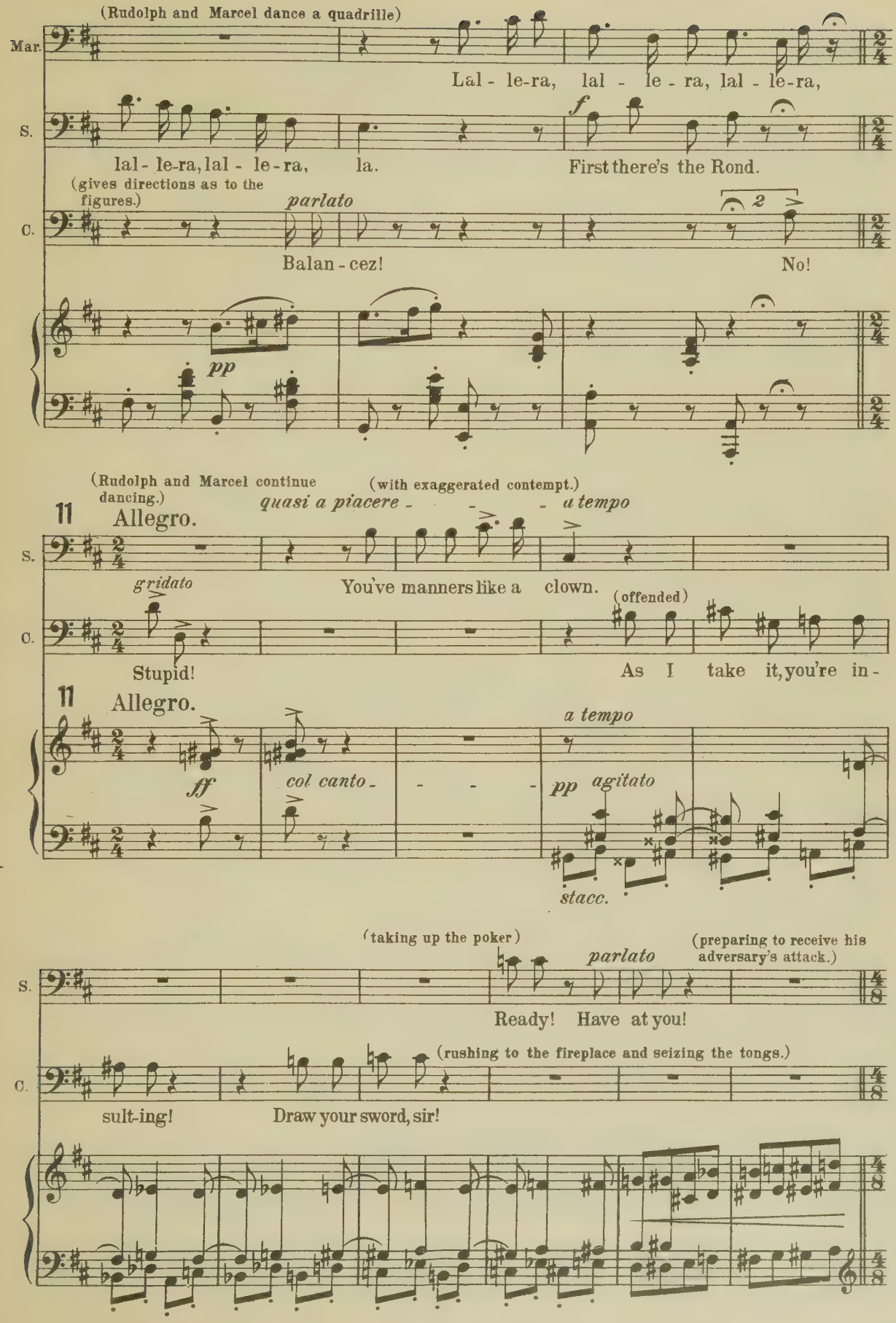
Well, clear the stage for

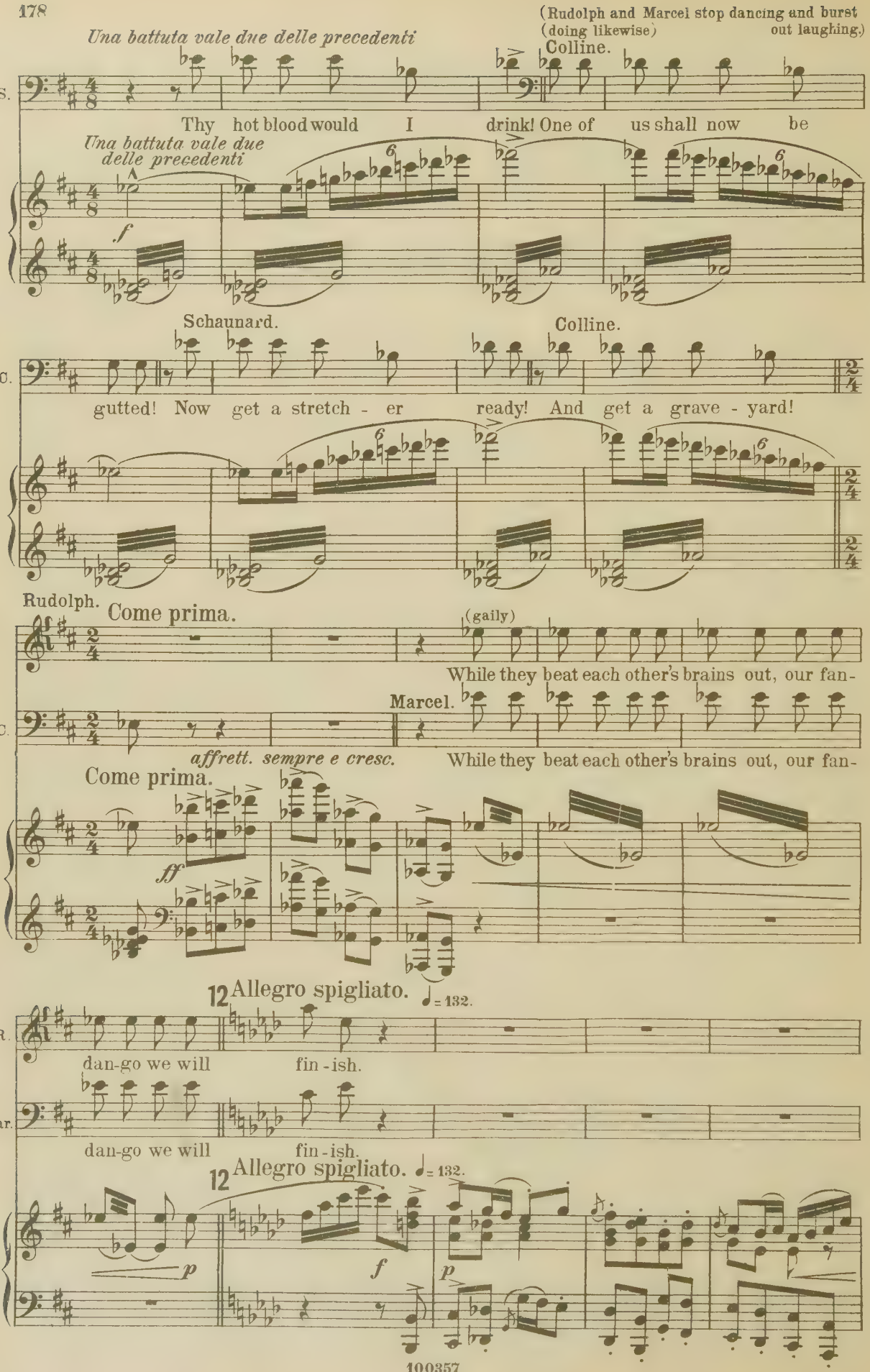
col canto

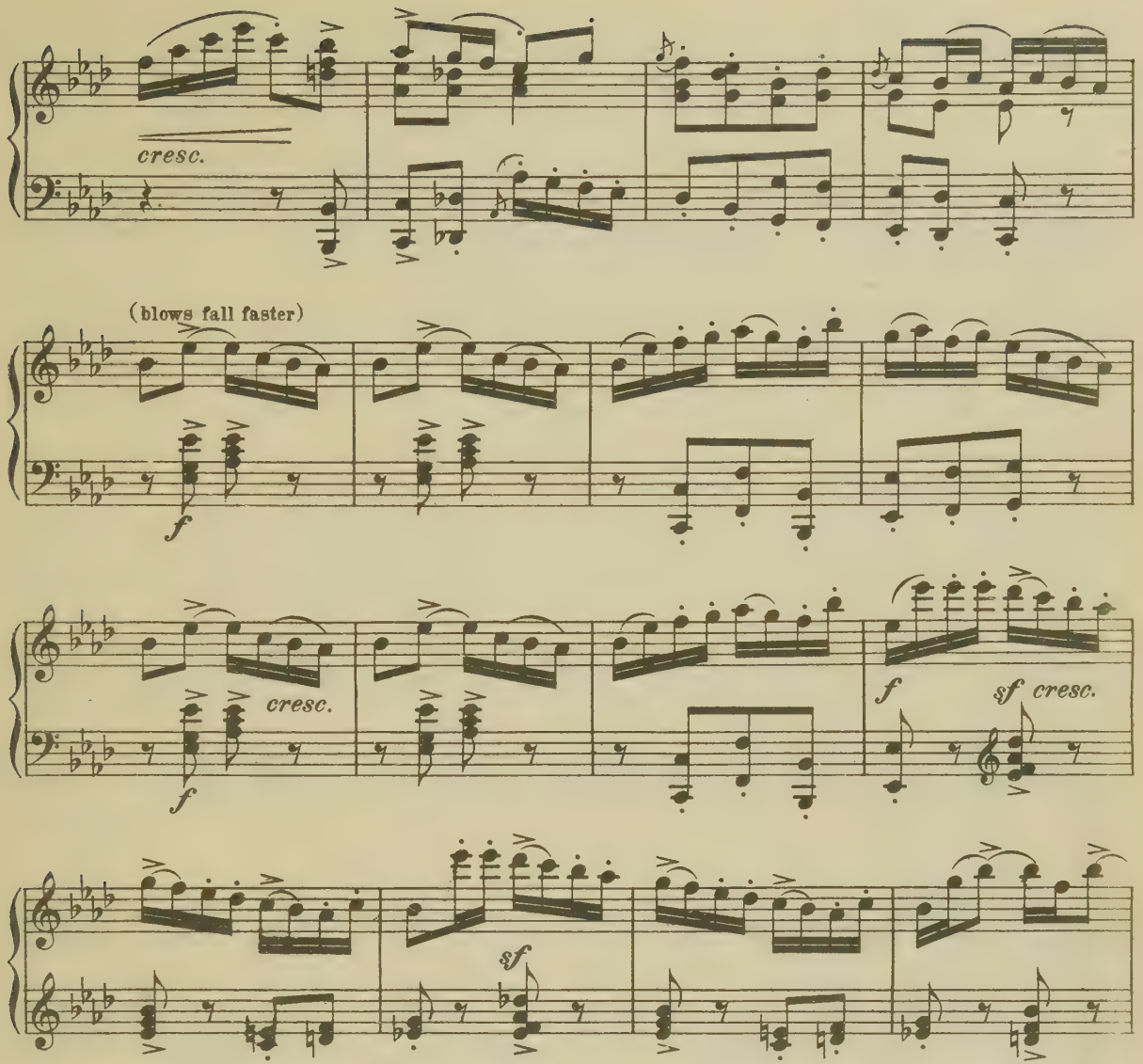
a tempo ff col canto


Andantino mosso. (moving chairs and table aside, they prepare for a dance.)
C.
ac-tion!
Andantino mosso.
p
p
Allegretto mosso. ♩= 120.
10
Vuota.
Vuota.
f
p
Rudolph. (suggesting various dances.)
Marcel.
p
Pa - va - nel-la.
Mi-nu - et.
Colline.
p
Gavotte.
Schaunard. (imitating a
Fan -
tr
rall. - - -
Allegro. ♩.= 72.
Spanish measure.)
S.
dan-go.
C.
rall.
I vote we dance qua-
Allegro. ♩.= 72.
ff
energico

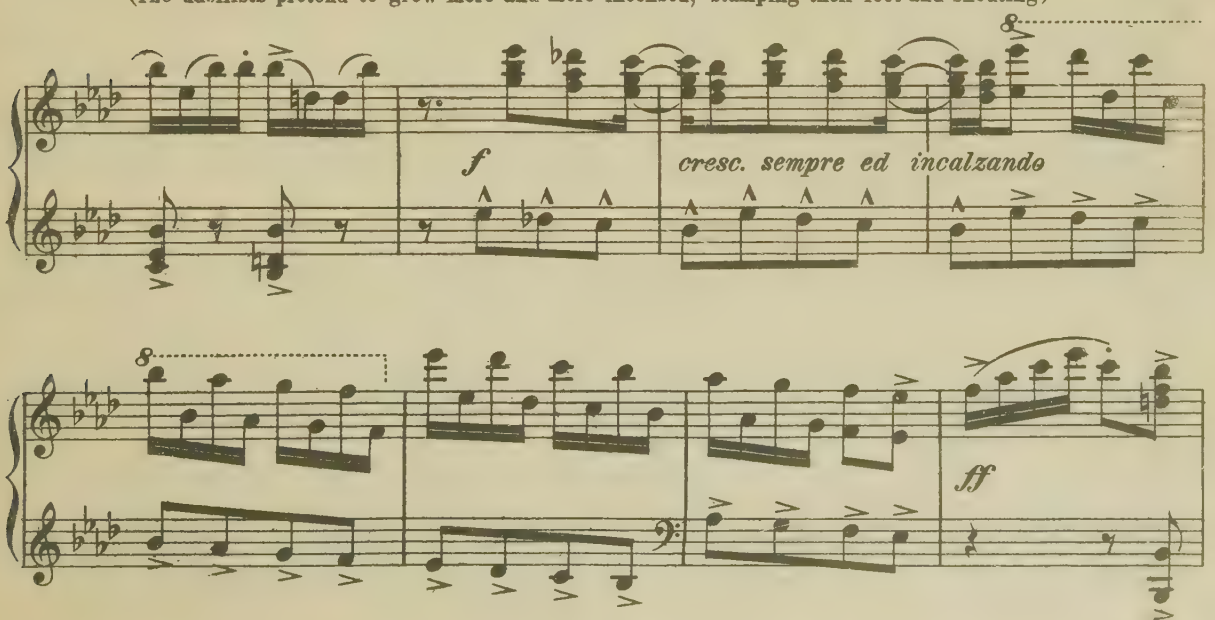

Lo stesso movimento.
R.
Now take your partners!
sostenudo
(improvising, he beats time with comic pomposity of manner.)
S.
Lal - le-ra, lal - lera, lal - lera,
(the others approve.)
(pretends to be very busy arranging a quadrille.)
C.
drilles first.
I'll lead it.
Lo stesso movimento.
pp
stacc.
sostenudo
(approaches Marcel and, bowing very low, offers him his hand as he gallantly says.)
R.
Marcel.
Oh, mai - den fair and
S.
la, lal - le-ra, lal - le-ra, lal - le-ra, la.
p
R.
gen-tle!
(with coy bashfulness of manner, counterfeiting a woman's voice.)
(in his ordinary voice)
Mar.
My mo - des-ty res - pect, Sir, I beg you!
S.
Lal - le-ra,

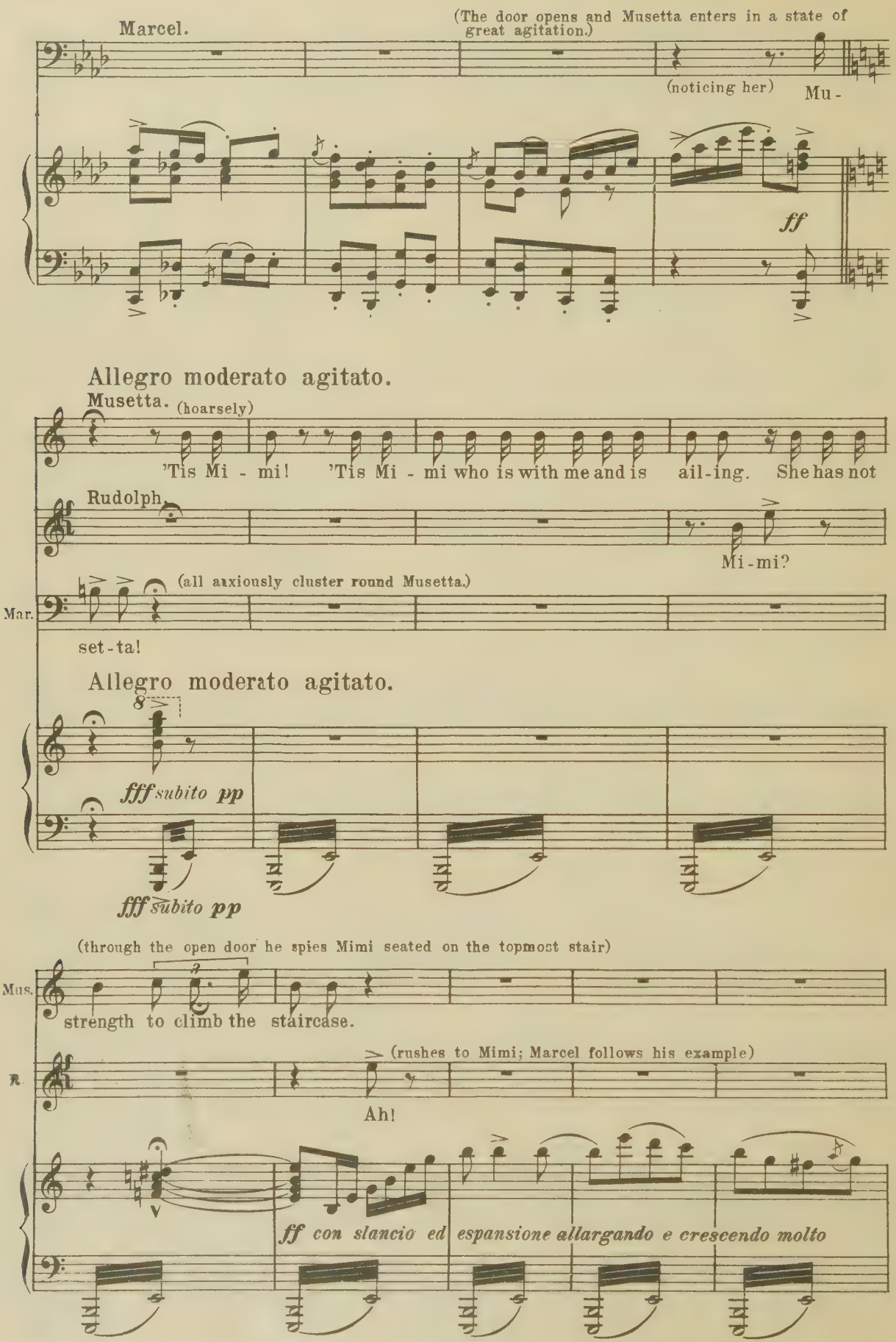

(Rudolph and Marcel dance a quadrille)
Mar.
Lal - le-ra, lal - le - ra, lal - le-ra,
S.
lal - le-ra, lal - le - ra, la.
f
First there's the Rond.
(gives directions as to the figures.)
parlato
C.
Balan - cez!
No!
pp
(Rudolph and Marcel continue dancing.)
(with exaggerated contempt.)
quasi a piacere
a tempo
11
Allegro.
S.
gridato
You've manners like a clown.
(offended)
C.
Stupid!
As I take it, you're in -
11
Allegro.
a tempo
ff
col canto
pp
agitato
stacc.
(taking up the poker)
parlato
(preparing to receive his adversary's attack.)
S.
Ready! Have at you!
(rushing to the fireplace and seizing the tongs.)
C.
sult-ing!
Draw your sword, sir!

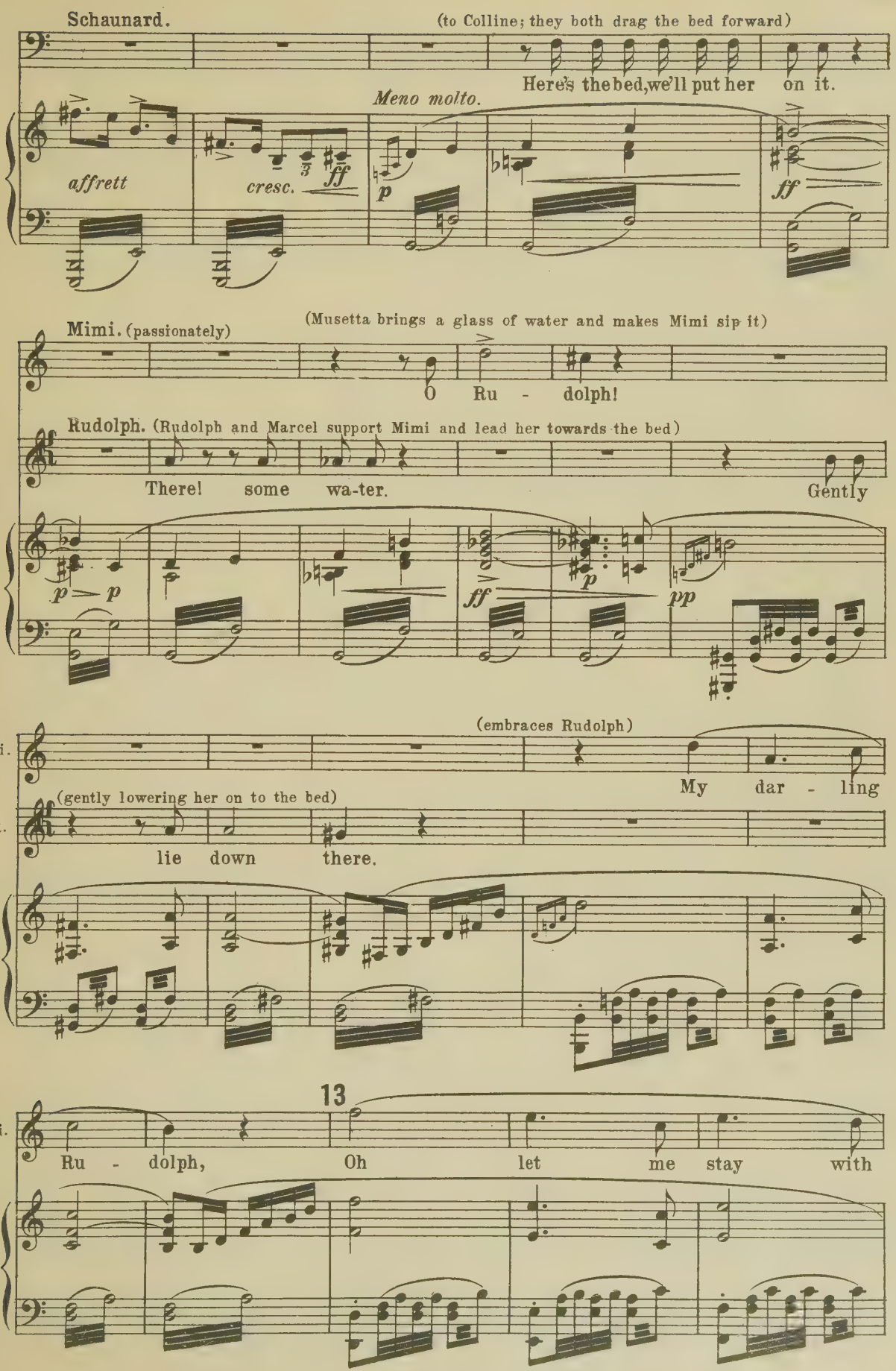

(Rudolph and Marcel stop dancing and burst out laughing.)
(doing likewise)
Una battuta vale due delle precedenti
Colline.
S.
Thy hot blood would I drink! One of us shall now be
Una battuta vale due delle precedenti
f
Schaunard.
Colline.
C.
gutted! Now get a stretch - er ready! And get a grave - yard!
Rudolph.
Come prima.
(gaily)
While they beat each other's brains out, our fan-
Marcel.
C.
affrett. sempre e cresc.
While they beat each other's brains out, our fan-
Come prima.
ff
12 Allegro spigliato. ♩= 132.
R.
dan-go we will fin-ish.
Mar.
dan-go we will fin-ish.
12 Allegro spigliato. ♩= 132.
p
f
p

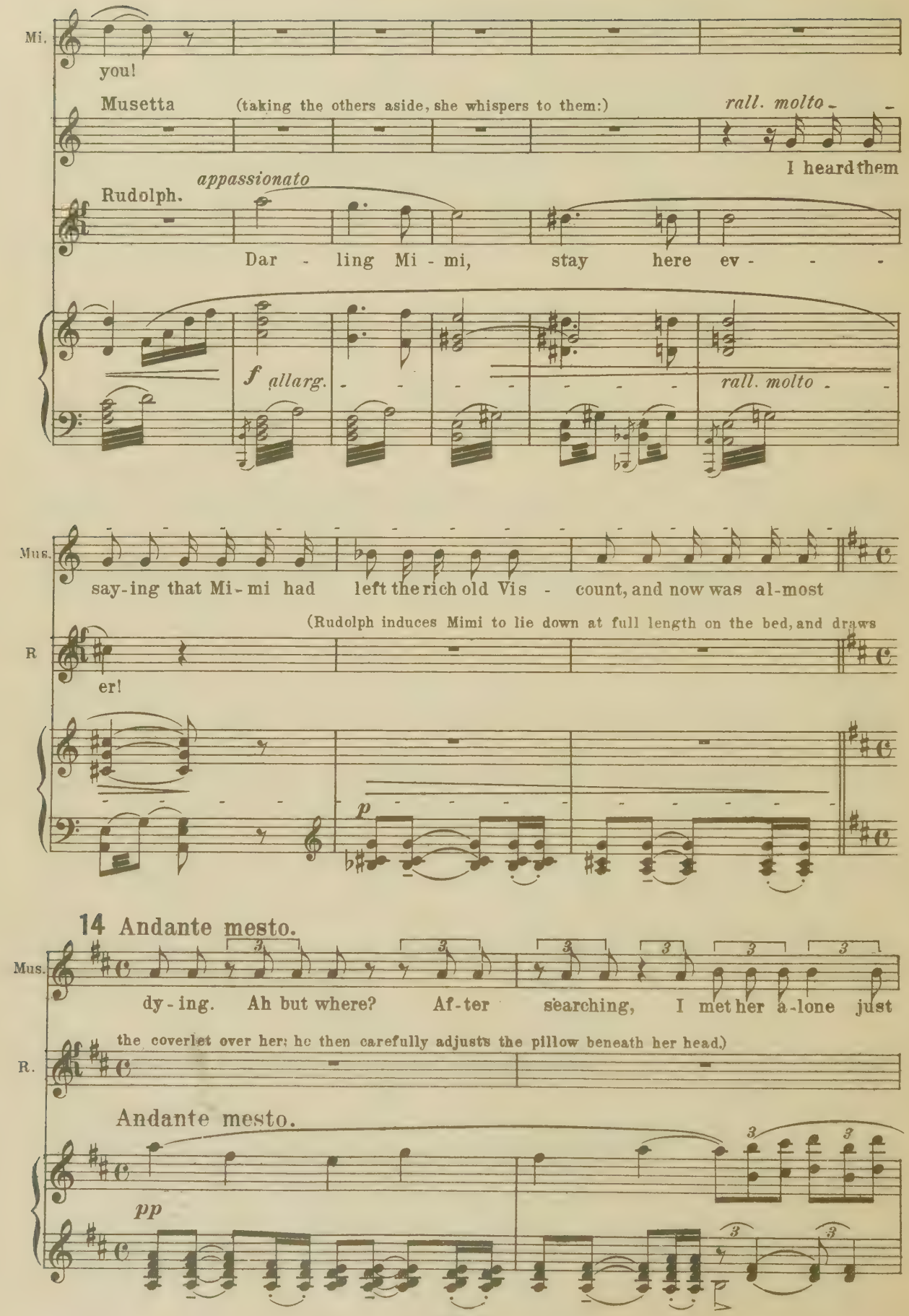


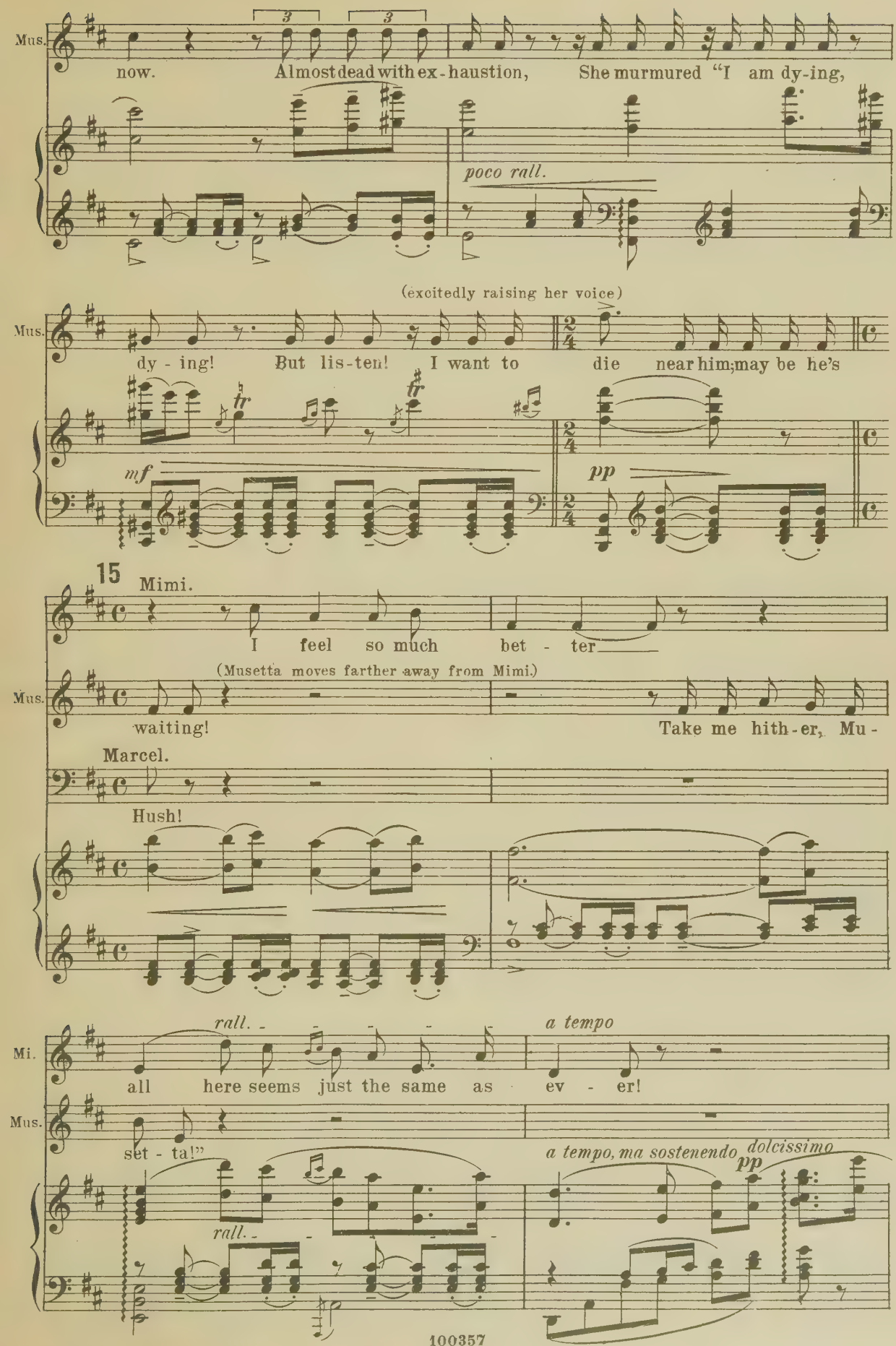
(The duellists pretend to grow more and more incensed, stamping their feet and shouting)

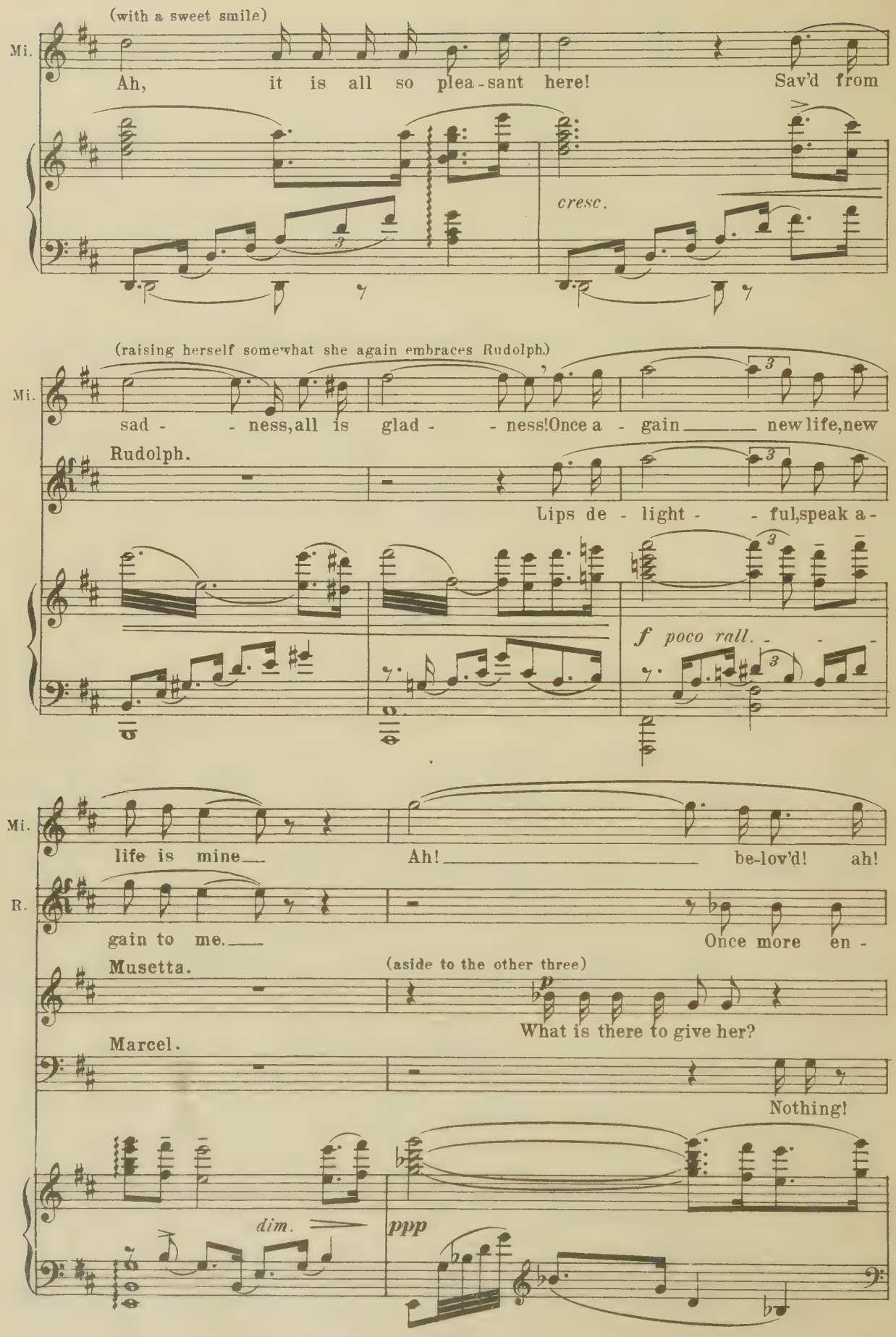


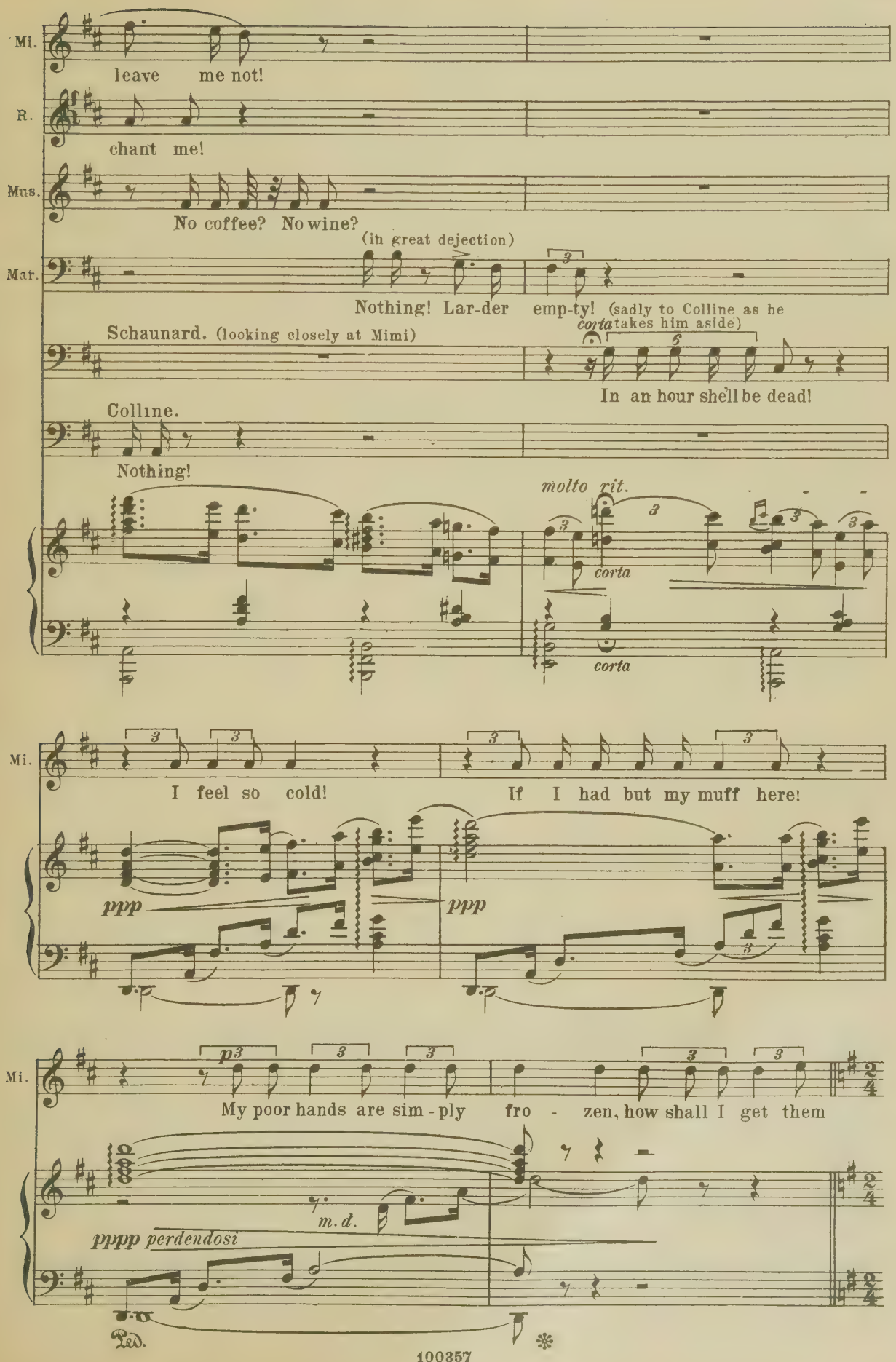

Marcel.
(The door opens and Musetta enters in a state of great agitation.)
(noticing her)
Mu -
ff
Allegro moderato agitato.
Musetta. (hoarsely)
'Tis Mi - mi! 'Tis Mi - mi who is with me and is ail-ing. She has not
Rudolph.
Mi-mi?
Mar.
(all anxiously cluster round Musetta.)
set-ta!
Allegro moderato agitato.
8
fff subito pp
fff subito pp
(through the open door he spies Mimi seated on the topmost stair)
Mus.
strength to climb the staircase.
R.
(rushes to Mimi; Marcel follows his example)
Ah!
ff con slancio ed espansione allargando e crescendo molto

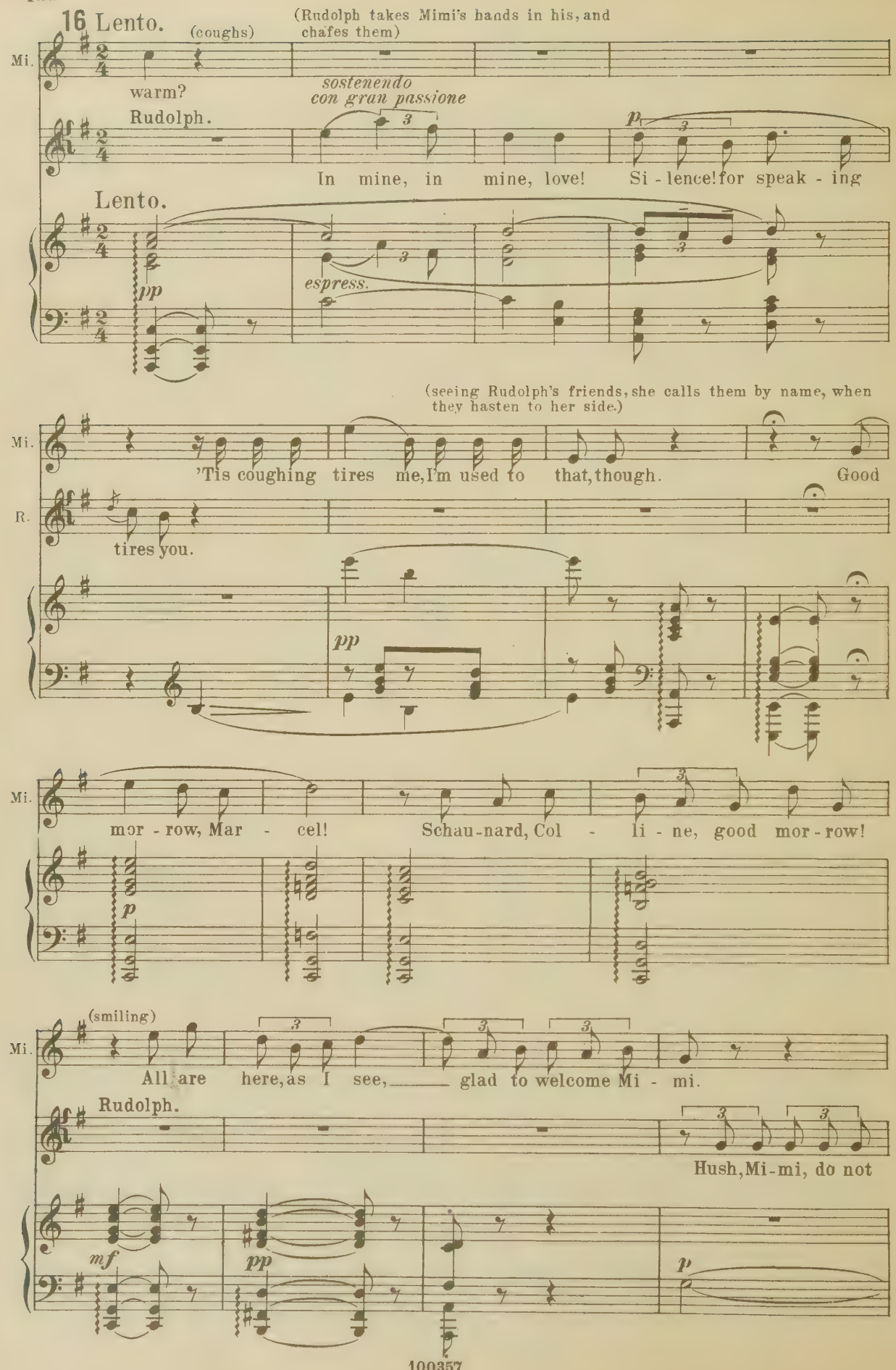

Schaunard.
(to Colline; they both drag the bed forward)
Here's the bed, we'll put her on it.
Meno molto.
affrett
cresc.
Mimi. (passionately)
(Musetta brings a glass of water and makes Mimi sip it)
O Ru - dolph!
Rudolph. (Rudolph and Marcel support Mimi and lead her towards the bed)
There! some wa-ter.
Gently
(embraces Rudolph)
Mi.
My dar - ling
(gently lowering her on to the bed)
R.
lie down there.
13
Mi.
Ru - dolph, Oh let me stay with

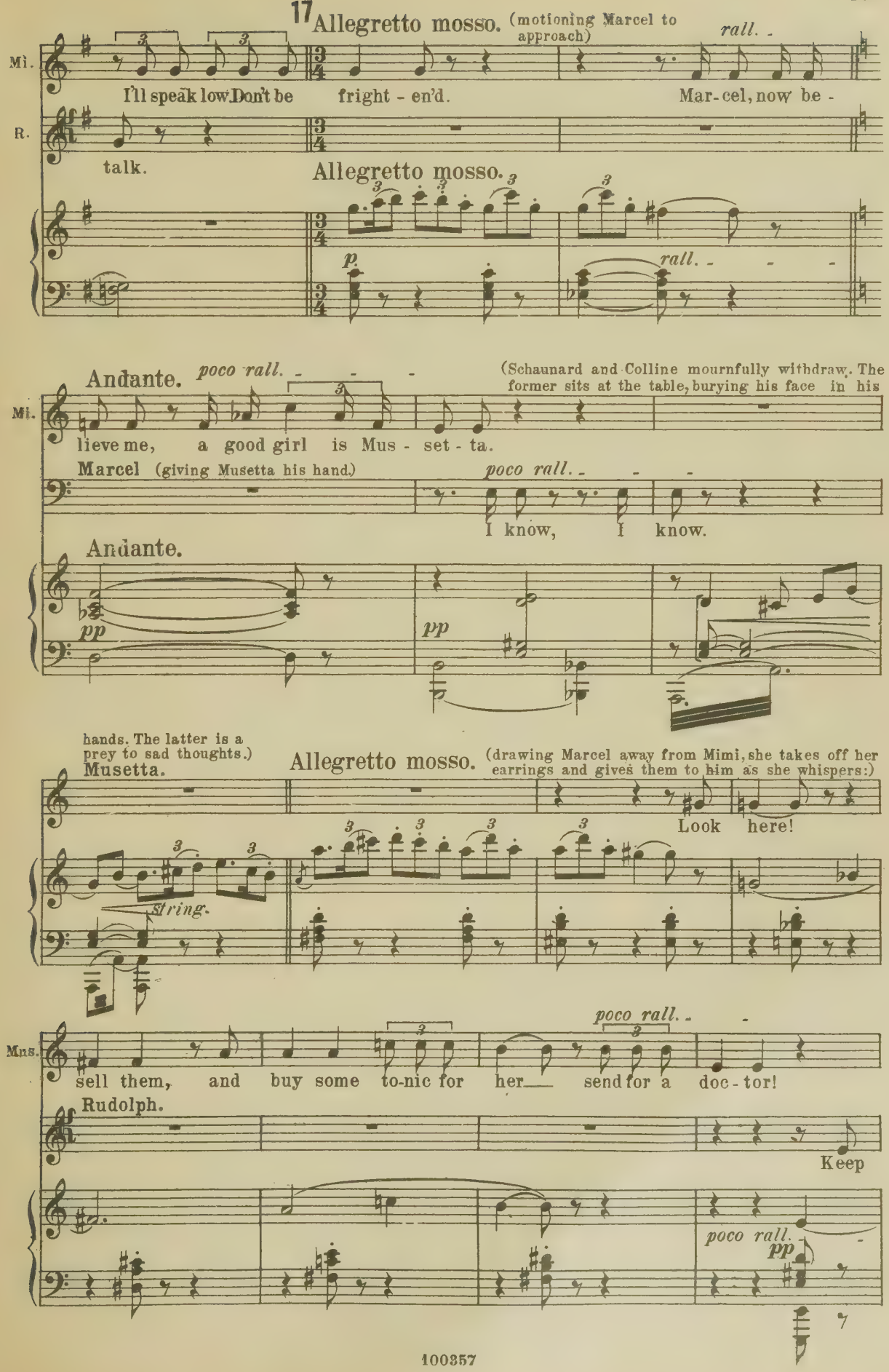

Mi.
you!
Musetta
(taking the others aside, she whispers to them:)
rall. molto
I heard them
Rudolph.
appassionato
Dar - ling Mi - mi, stay here ev - - -
f allarg.
rall. molto
Mus.
say-ing that Mi-mi had left the rich old Vis - count, and now was al-most
(Rudolph induces Mimi to lie down at full length on the bed, and draws
R
er!
p
14 Andante mesto.
Mus.
dy-ing. Ah but where? Af-ter searching, I met her a-lone just
the coverlet over her; he then carefully adjusts the pillow beneath her head.)
R.
Andante mesto.
pp

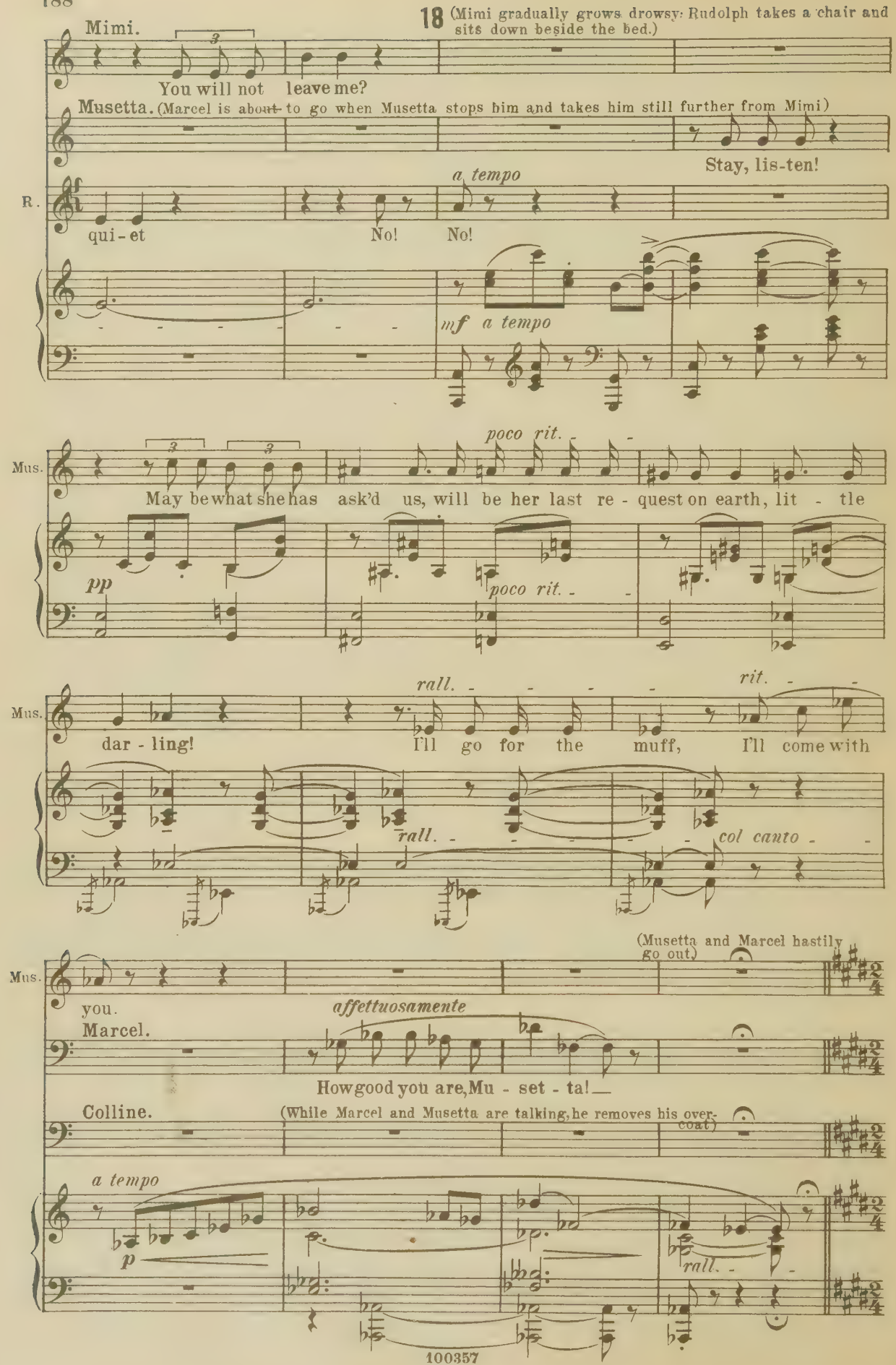

Mus.
now. Almost dead with ex-haustion, She murmured "I am dy-ing,
poco rall.
(excitedly raising her voice)
Mus.
dy-ing! But lis-ten! I want to die near him; may be he's
mf
pp
15
Mimi.
I feel so much bet-ter
(Musetta moves farther away from Mimi.)
Mus.
waiting! Take me hith-er, Mu-
Marcel.
Hush!
rall.
a tempo
Mi.
all here seems just the same as ev-er!
Mus.
set-ta!"
rall.
a tempo, ma sostenendo
dolcissimo
pp


(with a sweet smile)
Mi.
Ah, it is all so plea - sant here! Sav'd from
cresc.
(raising herself somewhat she again embraces Rudolph.)
Mi.
sad - - ness, all is glad - - ness! Once a - gain new life, new
Rudolph.
Lips de - light - - ful, speak a -
f poco rall.
Mi.
life is mine Ah! be-lov'd! ah!
R.
gain to me. Once more en -
Musetta.
(aside to the other three)
p
What is there to give her?
Marcel.
Nothing!
dim.
ppp


Mi.
leave me not!
R.
chant me!
Mus.
No coffee? No wine?
(in great dejection)
Mar.
Nothing! Lar-der emp-ty! (sadly to Colline as he takes him aside)
corta
Schaunard. (looking closely at Mimi)
In an hour she'll be dead!
Colline.
Nothing!
molto rit.
corta
corta
Mi.
I feel so cold!
If I had but my muff here!
ppp
ppp
Mi.
My poor hands are sim - ply fro - zen, how shall I get them
m.d.
pppp perdendosi
Ped.
100357


16 Lento.
(coughs)
(Rudolph takes Mimi's hands in his, and chafes them)
Mi.
warm?
sostenendo
con gran passione
Rudolph.
In mine, in mine, love!
Si - lence! for speak - ing
Lento.
pp
espress.
(seeing Rudolph's friends, she calls them by name, when they hasten to her side.)
Mi.
'Tis coughing tires me, I'm used to that, though.
Good
R.
tires you.
pp
Mi.
mor - row, Mar - cel!
Schau-nard, Col - li - ne, good mor - row!
p
(smiling)
Mi.
All are here, as I see, glad to welcome Mi - mi.
Rudolph.
Hush, Mi-mi, do not
mf
pp
p


17 Allegretto mosso. (motioning Marcel to approach)
rall.
Mi.
I'll speak low. Don't be fright - en'd.
Mar - cel, now be -
R.
talk.
Allegretto mosso.
p
rall.
Andante.
poco rall.
(Schaunard and Colline mournfully withdraw. The former sits at the table, burying his face in his
Mi.
lieve me, a good girl is Mus - set - ta.
Marcel (giving Musetta his hand.)
poco rall.
I know, I know.
Andante.
pp
pp
hands. The latter is a prey to sad thoughts.)
Musetta.
Allegretto mosso. (drawing Marcel away from Mimi, she takes off her earrings and gives them to him as she whispers:)
Look here!
string.
poco rall.
Mus.
sell them, and buy some to-nic for her send for a doc - tor!
Rudolph.
Keep
poco rall.
pp


18 (Mimi gradually grows drowsy: Rudolph takes a chair and sits down beside the bed.)
Mimi.
You will not leave me?
Musetta. (Marcel is about to go when Musetta stops him and takes him still further from Mimi)
Stay, lis-ten!
R.
a tempo
qui-et
No!
No!
mf a tempo
Mus.
poco rit.
May be what she has ask'd us, will be her last re-quest on earth, lit-tle
pp
poco rit.
Mus.
rall.
rit.
dar-ling!
I'll go for the muff, I'll come with
rall.
col canto
Mus.
(Musetta and Marcel hastily go out.)
you.
affettuosamente
Marcel.
How good you are, Mu-set-ta!
Colline.
(While Marcel and Musetta are talking, he removes his overcoat)
a tempo
p
rall.

19 Allegretto moderato e triste. ♩= 63.

(with increasing emotion)

p *poco rit.*

C. Gar-ment antique and rus-ty! a last good-bye, fare-

pp staccatissimo *poco rit.*

a tempo

C. well! fa-ded friend so tried and trus-ty, — We must part, you and

a tempo

C. I, For ne-ver yet your back did you bow to

p

p *poco rall.* *a tempo*

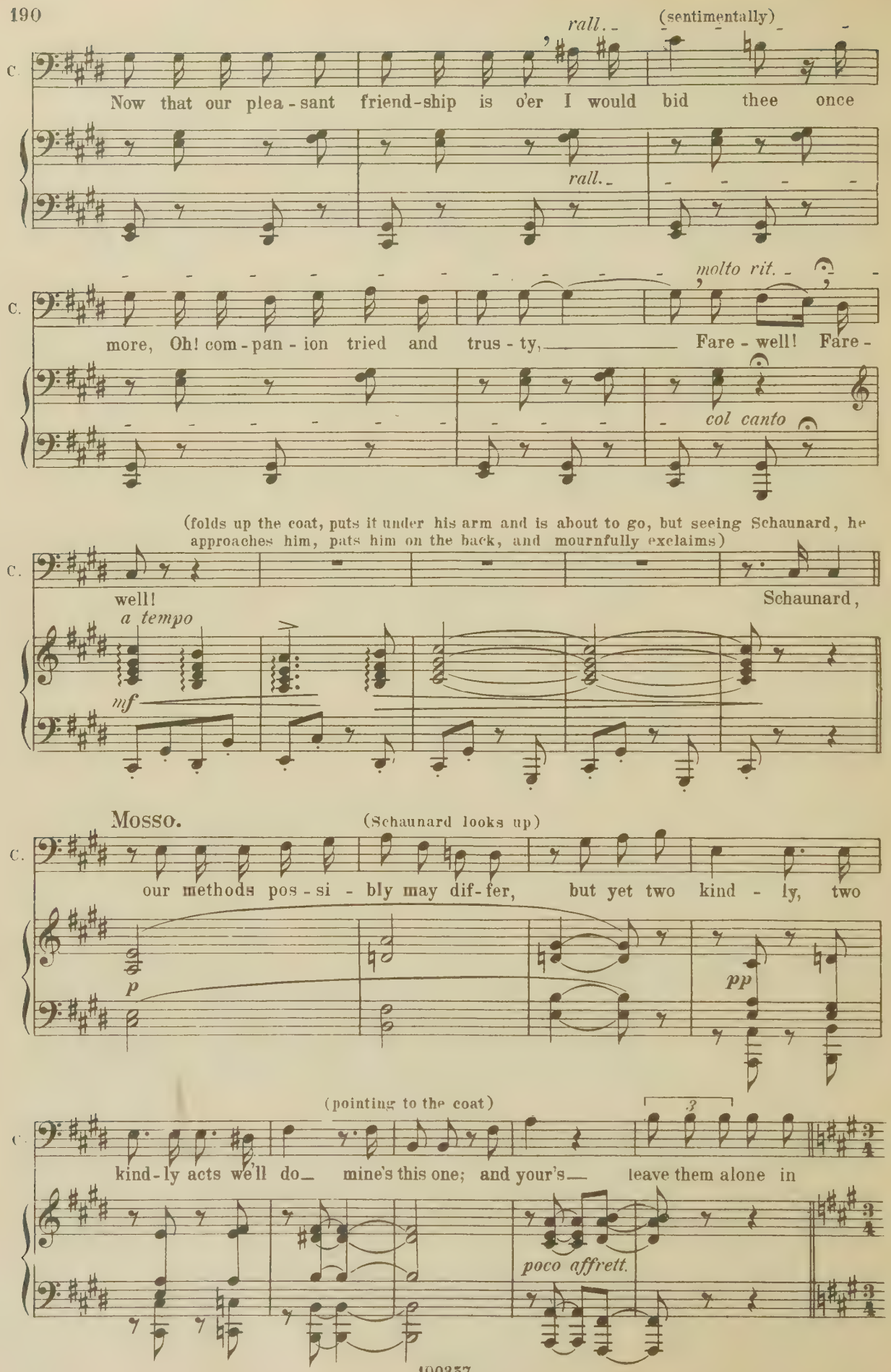
C. rich man or to might-y. How oft safe in your pock-ets

p *poco rall.* *a tempo*

pp *rall.* *a tempo*

C. spa-cious have you con-ceal-ed phi-lo-so-phers and po-ets!

pp rall. *a tempo*


rall.
(sentimentally)
C.
Now that our plea - sant friend-ship is o'er I would bid thee once
rall.
molto rit.
more, Oh! com - pan - ion tried and trus - ty, Fare - well! Fare -
col canto
(folds up the coat, puts it under his arm and is about to go, but seeing Schaunard, he approaches him, pats him on the back, and mournfully exclaims)
well!
Schaunard,
a tempo
mf
Mosso.
(Schaunard looks up)
our methods pos - si - bly may dif - fer, but yet two kind - ly, two
p
pp
(pointing to the coat)
3
kind - ly acts we'll do mine's this one; and your's leave them alone in
poco affrett.

Andantino.

Schaunard. (overcome by emotion)

(looking towards

C. there. Phi- lo - sopher, you're right.

pp dolce *mf*

20 Andantino mosso.

(Schaunard looks about him; then, to justify his exit, he

S. the bed) 'Tis true, I'll go!

f *Calmo* *p*

takes up the water-bottle and goes out after Colline, gently closing the door.)

cresc.e affrett. *pp* *rall.*

Più sostenuto.

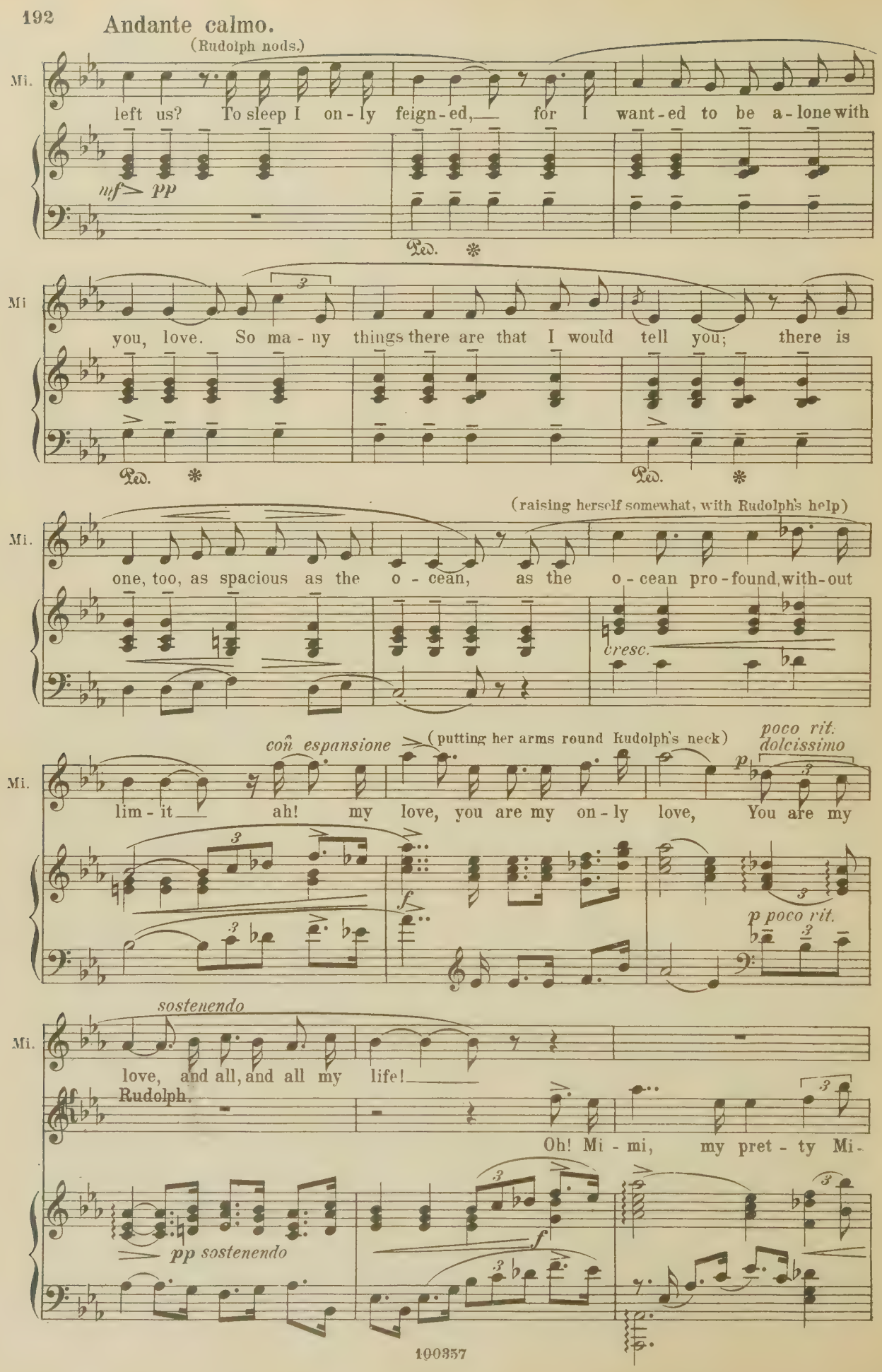
21 (Mimi opens her eyes and, seeing that all have gone, holds out her hand to Rudolph who affectionately kisses it)

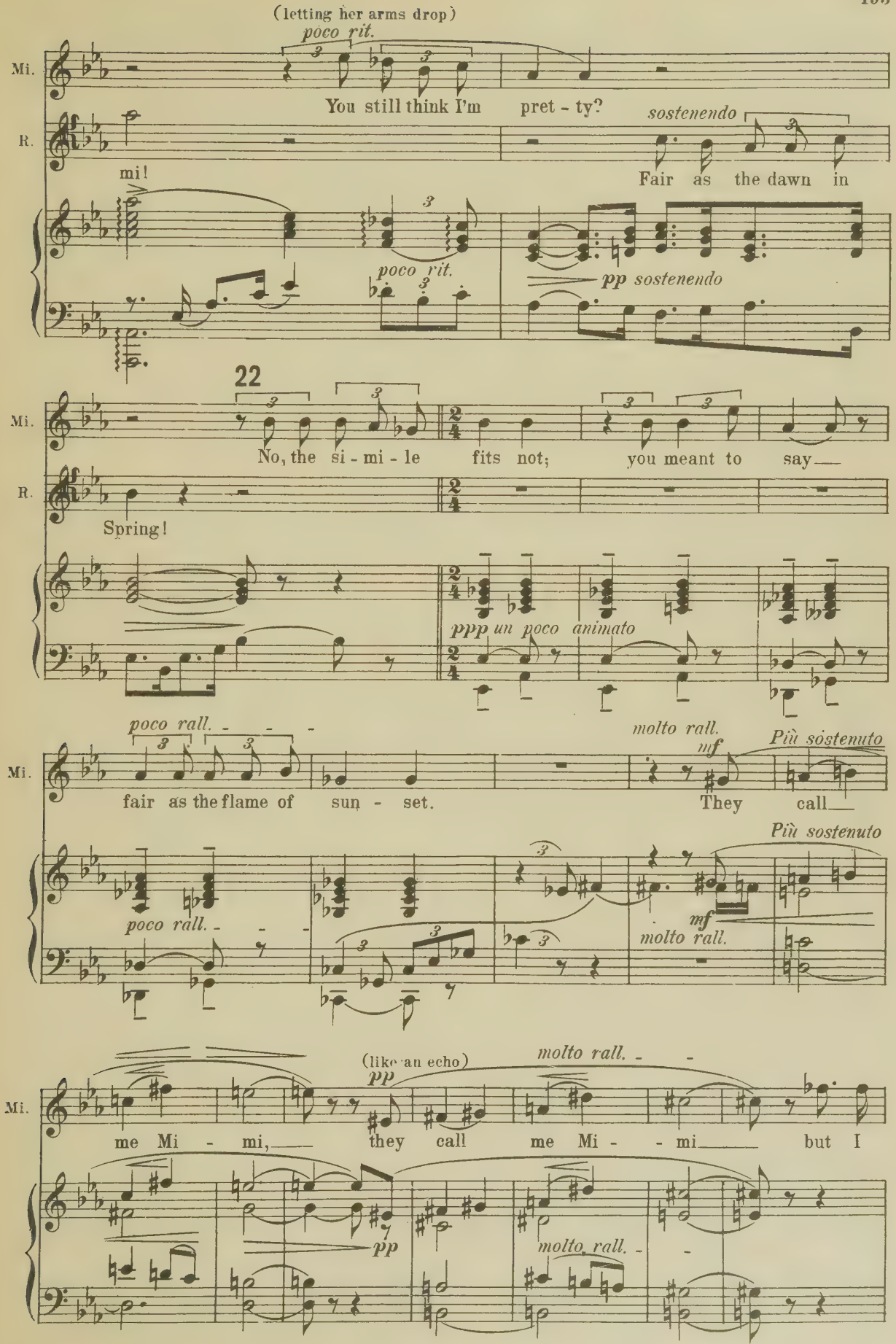
pp dolciss. *cresc.* *pp*

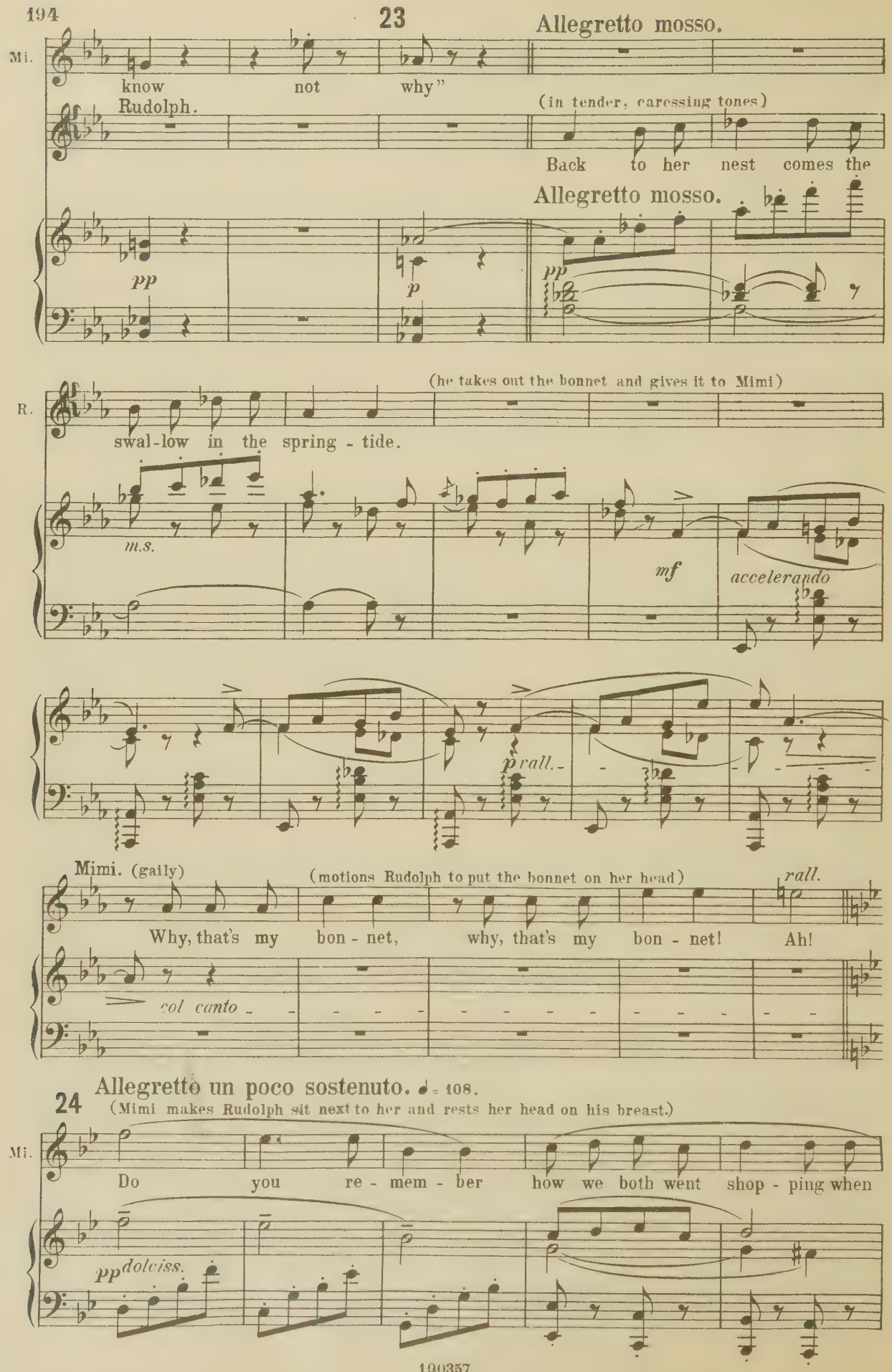
Mimi. *con grande espress.*

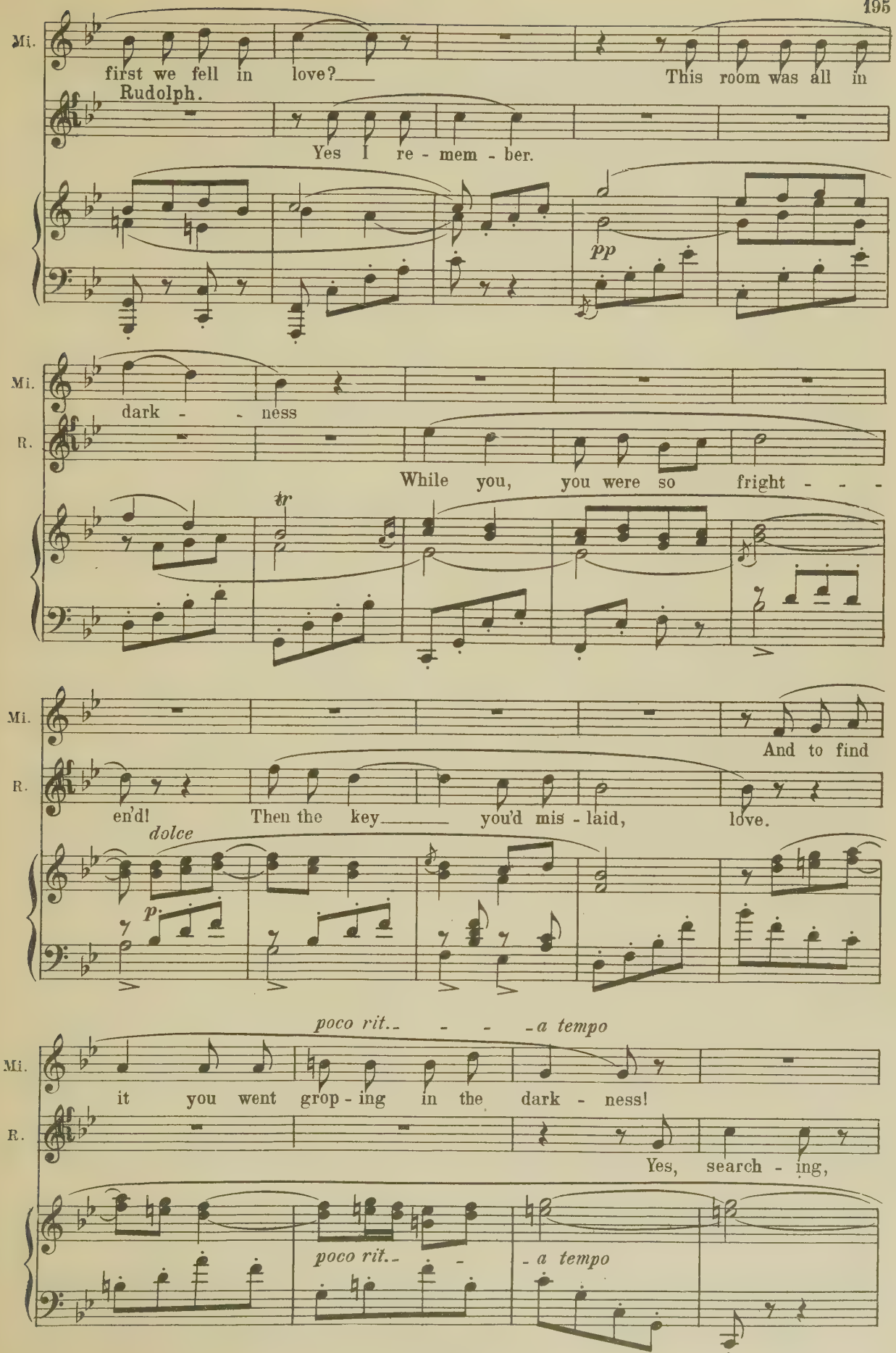
Have they

rall.


Andante calmo.
(Rudolph nods.)
Mi.
left us? To sleep I on - ly feign - ed, for I want - ed to be a - lone with
nf > pp
Ped. *
Mi
you, love. So ma - ny things there are that I would tell you; there is
Ped. *
Ped. *
(raising herself somewhat, with Rudolph's help)
Mi.
one, too, as spacious as the o - cean, as the o - cean pro - found, with - out
cresc.
coñ espansione
(putting her arms round Rudolph's neck)
poco rit.
dolcissimo
Mi.
lim - it ah! my love, you are my on - ly love, You are my
f
p poco rit.
sostenendo
Mi.
love, and all, and all my life!
Rudolph.
Oh! Mi - mi, my pret - ty Mi -
pp sostenendo
f


(letting her arms drop)
poco rit.
Mi.
You still think I'm pret - ty?
R.
sostenendo
mi!
Fair as the dawn in
poco rit.
pp sostenendo
22
Mi.
No, the si - mi - le fits not; you meant to say
R.
Spring!
ppp un poco animato
poco rall.
molto rall.
mf
Più sostenuto
Mi.
fair as the flame of sun - set.
They call
Più sostenuto
poco rall.
mf
molto rall.
(like an echo)
pp
molto rall.
Mi.
me Mi - mi, they call me Mi - mi but I
pp
molto rall.


23
Allegretto mosso.
Mi.
know not why"
Rudolph.
(in tender, caressing tones)
Back to her nest comes the
Allegretto mosso.
pp
p
pp
R.
(he takes out the bonnet and gives it to Mimi)
swal-low in the spring - tide.
m.s.
mf
accelerando
p rall.
Mimi. (gaily)
(motions Rudolph to put the bonnet on her head)
rall.
Why, that's my bon - net, why, that's my bon - net! Ah!
col canto
24
Allegretto un poco sostenuto. ♩= 108.
(Mimi makes Rudolph sit next to her and rests her head on his breast.)
Mi.
Do you re - mem - ber how we both went shop - ping when
pp dolciss.


Mi.
first we fell in love?
This room was all in
Rudolph.
Yes I re - mem - ber.
pp
Mi.
dark - - ness
R.
While you, you were so fright - - -
tr
Mi.
And to find
R.
en'd! Then the key you'd mis - laid, love.
dolce
p
poco rit. - - - a tempo
Mi.
it you went grop - ing in the dark - ness!
R.
Yes, search - ing,
poco rit. - - a tempo

25 rit.
graziosamente
a tempo
Mi.
And you, my young mas - ter, now I can
R.
search - ing.
pp rit.
a tempo
rall.
Mimi.
con grazia
tell you frank - ly that you soon man-aged to
poco rit.
rall.
a tempo
Mi.
find it.
Rudolph.
R.
It was Fate that did help me
espressivo
mf
a tempo
p
dolciss.
rall.
Mi.
It was dark, and my blush-es were un - noticed. "Your
R.
rall. col canto
pp
ppp

Andantino affettuoso.

(as she faintly repeats Rudolph's words)

Mi. tin - y hand is fro - zen! Let me warm it in - to life!"

ppp ppp

Mi. It was dark and my hand then you clasp - èd.

rall. rall.

(a sudden spasm half suffocates her; she sinks back fainting)

(raising her up in alarm)

Rudolph. Allegro moderato. quasi a piacere

Oh God! Mi-

fp cresc. f col canto

26

(opens her eyes and smilingly reassures Rudolph and Schaunard)

Mimi. a tempo rall. molto quasi a piacere

Rudolph. Noth-ing, I'm

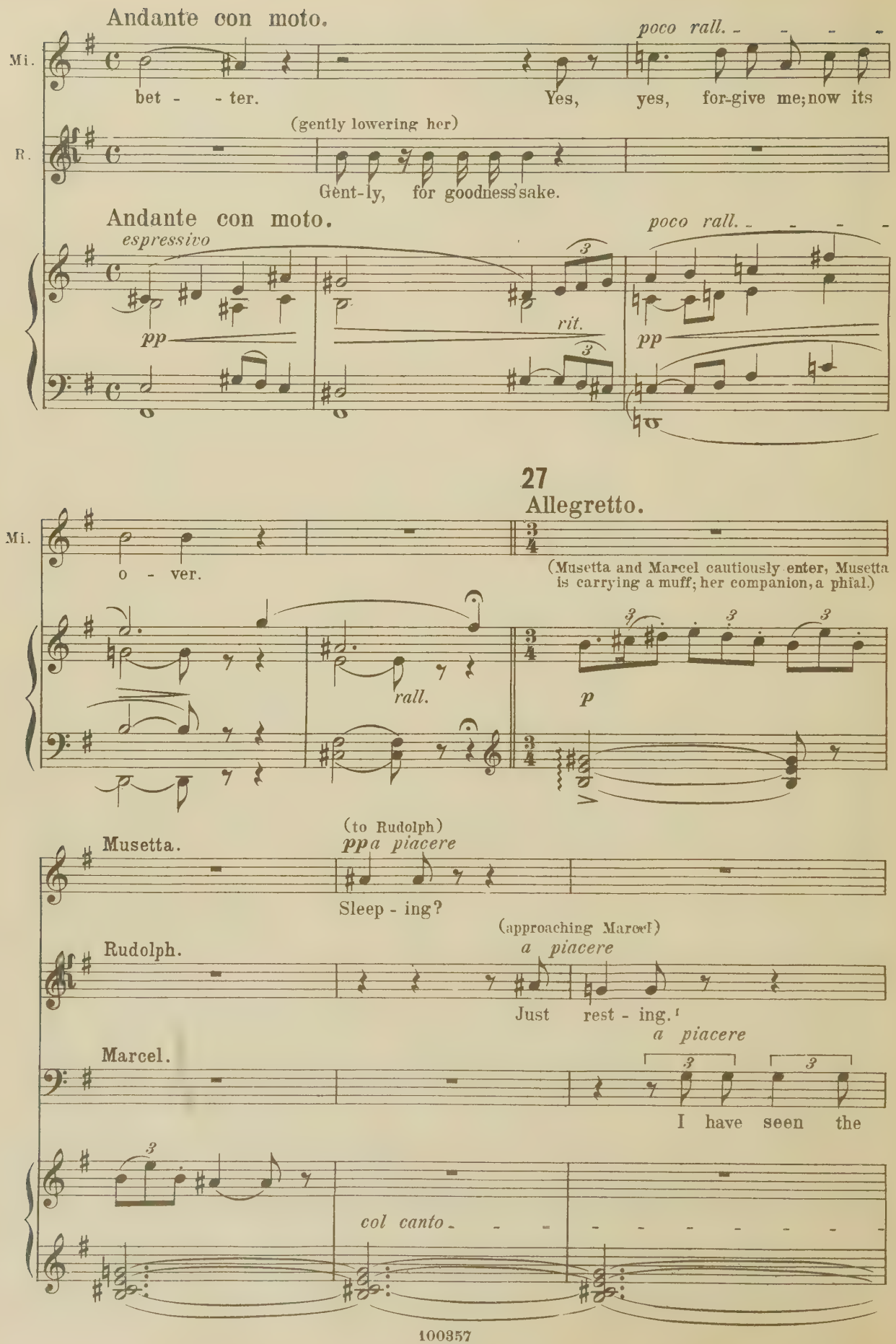
mi!

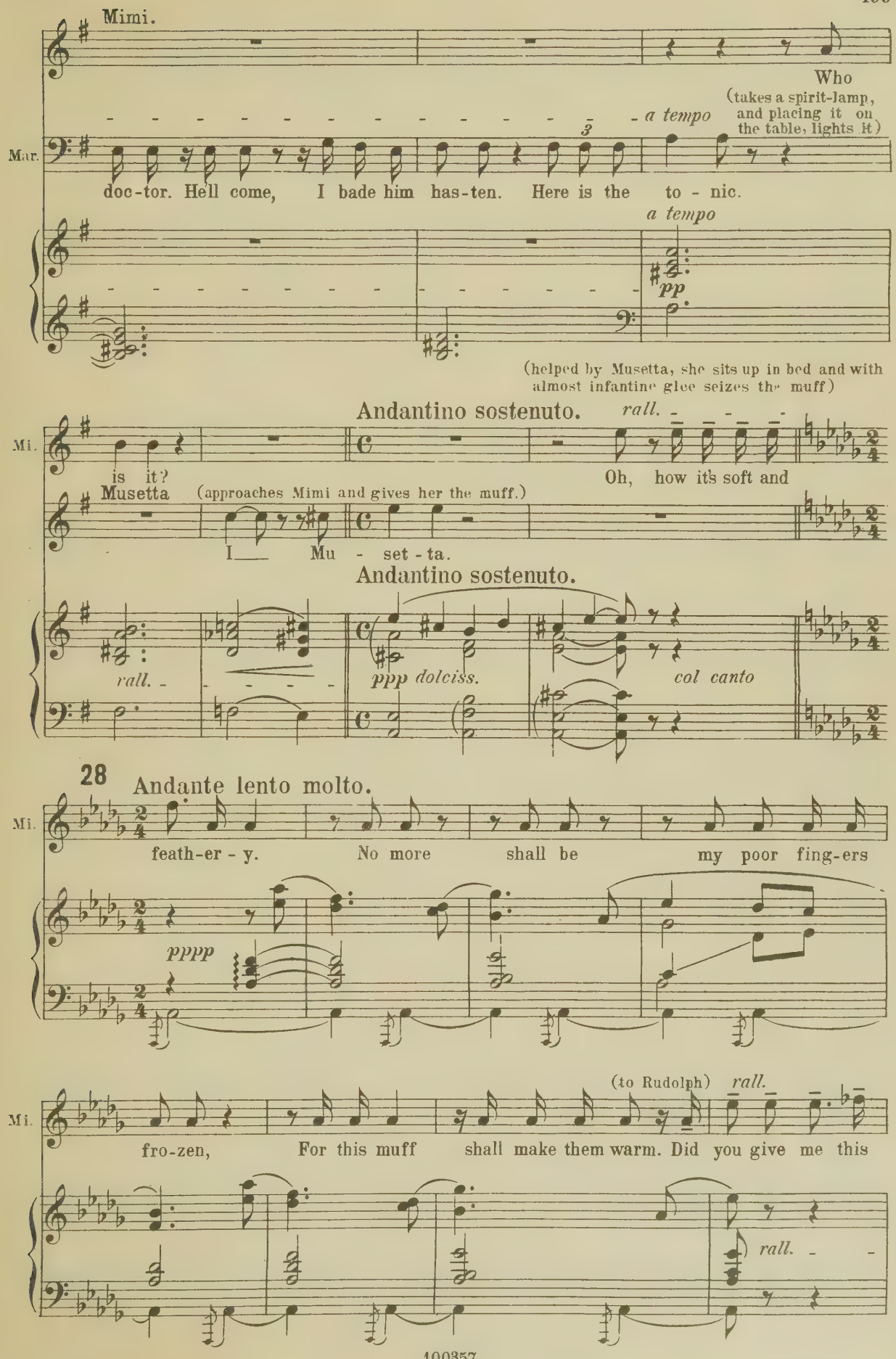
(at this moment, Schaunard returns and hearing Rudolph's exclamation, hastens to the bedside)

Schaunard. What now?

a tempo

f fz ff


Andante con moto.
poco rall.
Mi.
bet - - ter.
Yes, yes, for-give me; now its
(gently lowering her)
R.
Gent-ly, for goodness' sake.
Andante con moto.
espressivo
poco rall.
pp
rit.
pp
27
Allegretto.
Mi.
o - ver.
(Musetta and Marcel cautiously enter, Musetta is carrying a muff; her companion, a phial.)
rall.
p
(to Rudolph)
Musetta.
pp a piacere
Sleep - ing?
(approaching Marcel)
Rudolph.
a piacere
Just rest - ing.
a piacere
Marcel.
I have seen the
col canto


Mimi.
Who
(takes a spirit-lamp, and placing it on the table, lights it)
a tempo
Mar.
doc-tor. He'll come, I bade him has-ten. Here is the to - nic.
a tempo
pp
(helped by Musetta, she sits up in bed and with almost infantine glee seizes the muff)
Andantino sostenuto.
rall.
Mi.
is it?
Oh, how it's soft and
Musetta
(approaches Mimi and gives her the muff.)
I___ Mu - set - ta.
Andantino sostenuto.
rall.
ppp dolciss.
col canto
28
Andante lento molto.
Mi.
feath-er - y. No more shall be my poor fing-ers
pppp
(to Rudolph)
rall.
Mi.
fro-zen, For this muff shall make them warm. Did you give me this
rall.

Mi.
present? You thought-less fel - low! Thank you, It cost you
rit.
Musetta. (eagerly)
Yes.
pp
ppp
rit.
(Rudolph bursts into tears)
Mi.
dear. Weep not! I'm bet-ter. Why should you weep for
rall.
ppp
rall.
(thrusts her hand
con voce debolissima
sempre più affievolendosi
rall.
sempre
Mi.
me? Here, love! ev - er with you! My hands are
ppp
pppp
rall. e morendo
sempre
into the muff; then she gradually grows drowsy, gracefully nodding her head, as one who is overcome by sleep)
molto rall.
Mi.
much warmer; now I will sleep....
molto rall.

29 (Meanwhile Musetta is busily heating the medicine brought by Marcel over the spirit-lamp, as she unconsciously murmurs a prayer.)

Musetta. Andante lento e sostenuto.

mormorato

Oh Ma - ry, bles - sed

(reassured at seeing Mimi fall asleep, he gently moves away from the bedside and motioning the others not to make any noise, he approaches Marcel)

Rudolph. *pp sotto voce*

What said the doc - tor?

Marcel. *pp sotto voce*

He'll come.

Andante lento e sostenuto.

sf

(Rudolph, Marcel and Schaunard whisper together Every now and then Rudolph goes on tip-toe to the bed and then rejoins his companions)

Mus.

Vir - gin, save, of thy mer - cy this poor mai - den, save her. Ma - don - na mine, from

dolce

pp *pp* *m.s.*

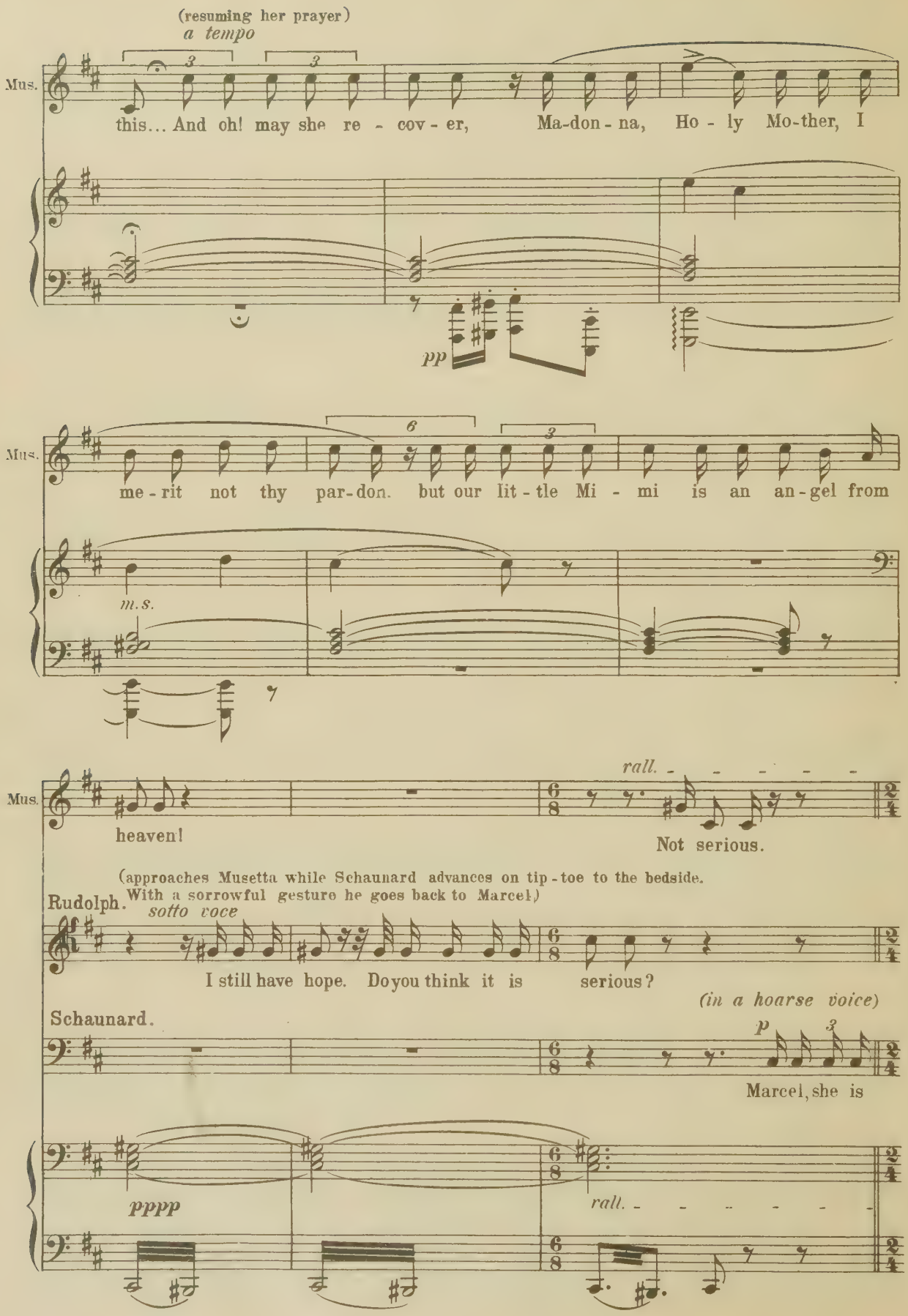
(interrupting, she bids Marcel place a book upright on the table, so as to shade the lamp.)

quasi a piacere

3 3

death! Here there should be a shade, be - cause the lamp is flick - er - ing. Like

col canto - - -


(resuming her prayer)
a tempo
Mus.
this... And oh! may she re - cov - er, Ma-don - na, Ho - ly Mo-ther, I
pp
Mus.
me - rit not thy par-don. but our lit - tle Mi - mi is an an - gel from
m.s.
Mus.
heaven!
rall.
Not serious.
(approaches Musetta while Schaunard advances on tip-toe to the bedside. With a sorrowful gesture he goes back to Marcel)
Rudolph.
sotto voce
I still have hope. Doyou think it is serious?
(in a hoarse voice)
Schaunard.
p
Marcel, she is
pppp
rall.

30

(Marcel in his turn goes up to the bed and retreats in alarm)

(a ray of sunshine falls through the window upon Mimi's face; Musetta points to her cloak which with a grateful glance Rudolph takes, and, standing upon a chair, endeavours to form a screen by stretching the cloak across the window-pane.)

S. dead!

Colline. (gently enters and puts some money on the table near Musetta) *sotto voce* *a piacere* *pp*

Mu-set-ta, it's here!

mf a tempo *dim.* *col canto* *a tempo*

f

(turning round, he sees Musetta, who makes a sign to him that the medicine is ready. Getting off the chair, he is suddenly aware of the strange demeanour of Marcel and Schaunard.)

Rudolph.

See now! She's tranquil.

(hurries to help Rudolph stretch the cloak, as he asks him how Mimi is.) *senza voce*

C. How is she?

pppp *col canto*

(huskily, almost in a speaking voice) (as he glances from one to the other in consternation)

lunga

R. What's the meaning of this going and this coming, and these glances so strange?

parlato con drammaticita

lunga

31

Marcel. (unable to bear up any longer, he hastens to embrace Rudolph, as he murmurs:)

Largo sostenuto. *con voce strozzata, ma gridando*

Poor fel - low!

ff *fff tutta forza*

(flings himself on Mimi's bed, lifts her up, shakes her by the hand, and exclaims in tones of anguish)

Rudolph

Mi - mi!

dim.

(falls, sobbing, upon her lifeless form)

weeping

Mi - mi!

dim.

(Terrorstruck, Musetta rushes to the bed; utters a piercing cry of grief; then kneels sobbing at the foot of the bed. Schaunard, overcome, sinks back into a chair, to the left Colline stands at the foot of the bed, dazed at the suddenness of this catastrophe. Marcel, sobbing, turns his back to the footlights.)

(the curtain slowly falls)

p *dim. sempre*

poco rall.

Grave.

ff *dim.*

pp *pppp*

The End.

BOSTON PUBLIC LIBRARY
3 9999 05302 798 1

WITHDRAWN
No longer the property of the
Boston Public Library.
Sale of this material benefits the Library.

T5-AGL-312